본 조비 슈퍼 베스트 차례

Livin' On A Prayer ——— 5
리빙 온 어 프레이어

Keep The Faith ——— 14
킵 더 페이스

Always ——— 31
올웨이스

Wanted Dead Or Alive ——— 40
원티드 데드 오어 얼라이브

Lay Your Hands On Me ——— 50
레이 유어 핸즈 온 미

You Give Love A Bad Name ——— 66
유 기브 러브 어 배드 네임

Bed Of Roses ——— 76
베드 어브 로지스

Tokyo Road ——— 90
토쿄 로드

Bad Medicine ——— 100
배드 메디슨

I'll Be There For You ——— 112
아일 비 데어 포 유

In & Out Of Love ——— 124
인 앤드 아웃 어브 러브

Runaway ——— 134
런어웨이

Never Say Goodbye ——— 144
네버 세이 굿바이

Blaze Of Glory ——— 152
블레이즈 어브 글로리

She Don't Know Me ——— 165
쉬 돈트 나우 미

Shot Through The Heart ——— 174
숏 쓰루 더 허트

Breakout ——— 190
브레익아웃

Get Ready ——— 207
겟 레디

Silent Night ——— 222
사일런트 나잇

Living In Sin ——— 230
리빙 인 신

Dry County ——— 238
드라이 카운티

I Believe ——— 252
아이 빌리브

VOCAL
CHORUS
GUITAR
KEYBOARD

LIVIN' ON A PRAYER

리빙 온 어 프레이어

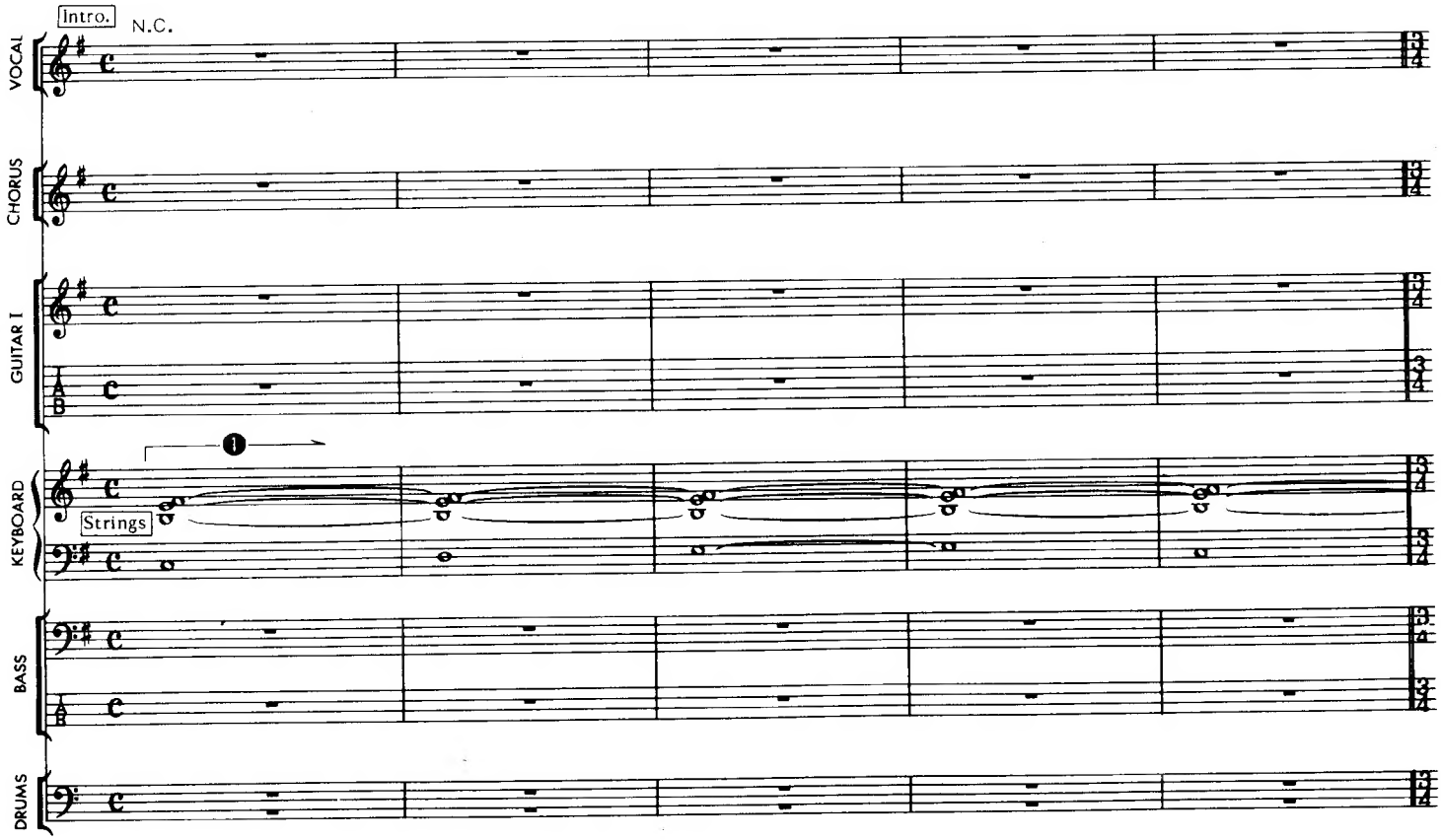
by Jon Bon Jovi, Richie Sambora and Desmond Child

기타에서 토킹 모듈레이터를 사용한 유니크한 기타 사운드를 듣는 것이 가능한 곡이다. 백킹의 코드 워크 부분에 브러싱을 솜씨 있게 받아들여 리듬 플레이를 행하거나 시원스럽게 억양을 붙여 가자.

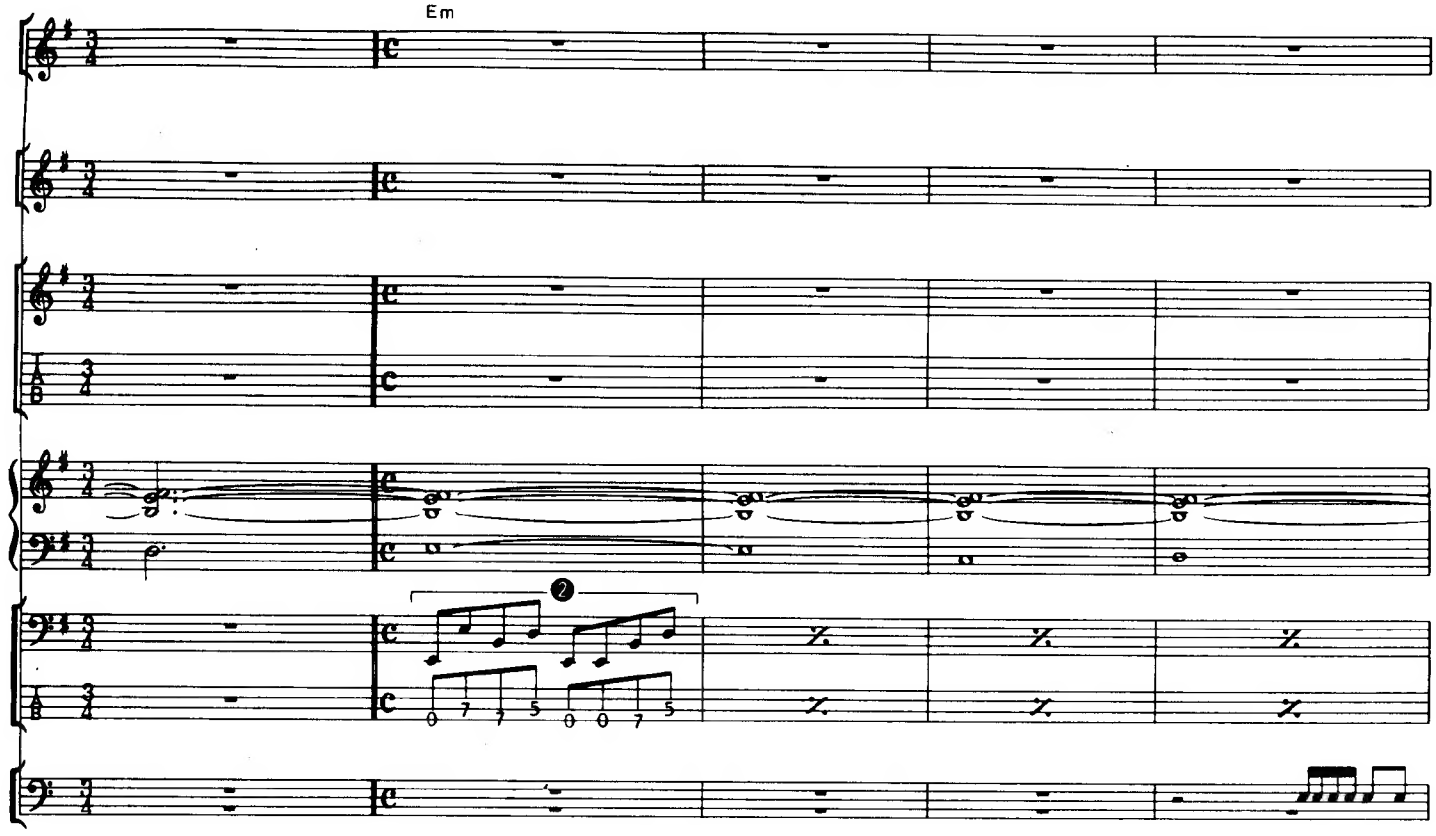
키보드는 몇 종류의 에레피와 스트리스가 번갈아 등장하여 곡에 화려함을 나타내고 있다. 테크닉적으로나 구성면에서 봐도 혼자서 플레이할 수 있는 곡이지만 음색을 재빠르게 전활할수 있도록 연습할 것.

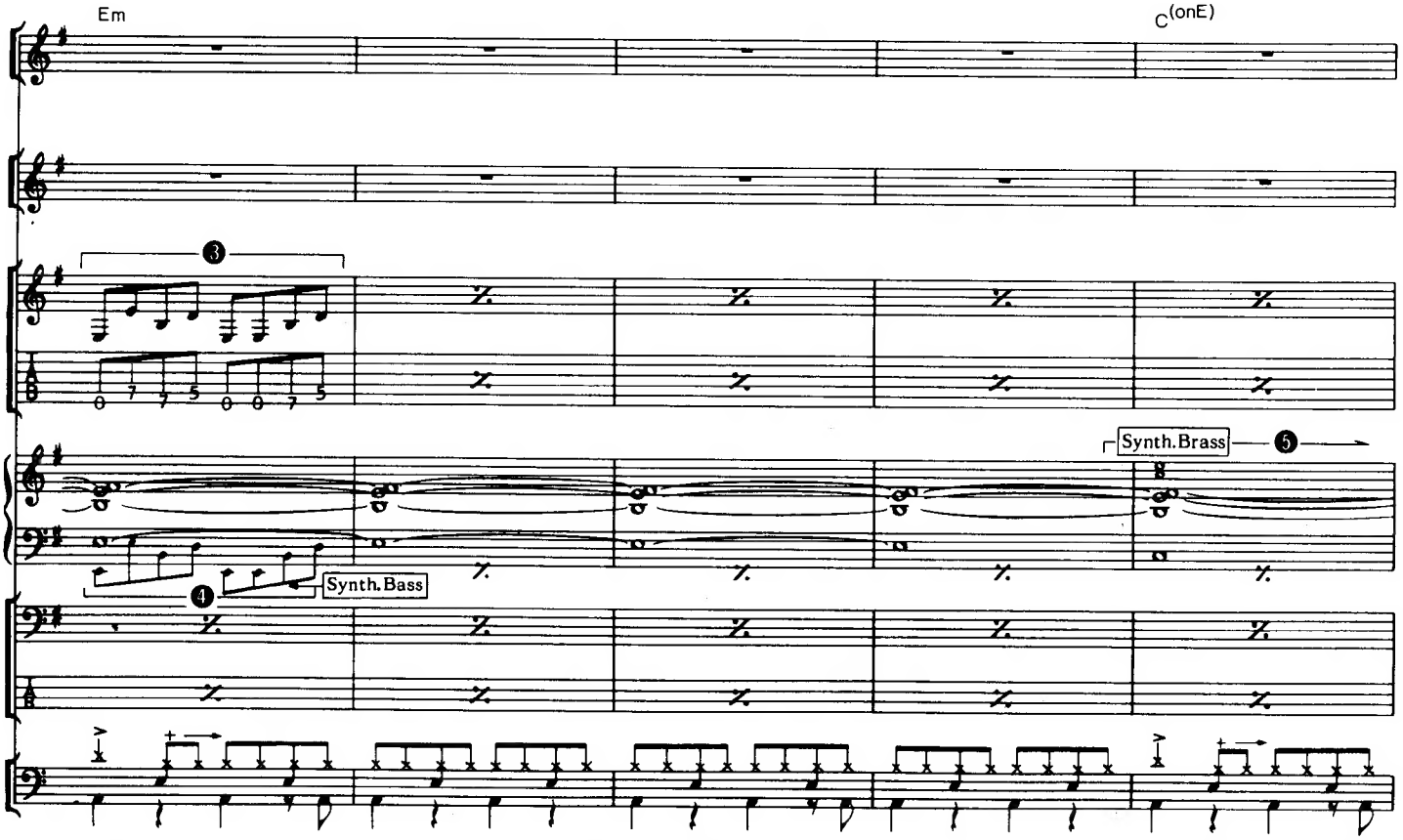
베이스는 8분 연주가 메인이나, 도처에 기타 리프와의 유니즌 플레이가 등장한다. 그렇지 않은 부분에서도 움직임이 있는 프레이즈로 꽤 칼러플한 베이스 라인을 만들어내고 있기 때문에 리듬의 흐트러짐에 주의하도록 한다.

드럼은 인트로 이외에서는 하이해트의 새김은 4분으로, 베이스 드럼도 포함해서 리듬 패턴은 극히 심플하다. 하이해트의 오픈을 섞는 등 악센트 붙임에도 연구를 기울이자.



① (Kb.) : 22마디에 걸쳐서 계속되는 소프트하고 가라앉은 스트링스계의 음. 신서사이저를 1대 홀드 해두자.



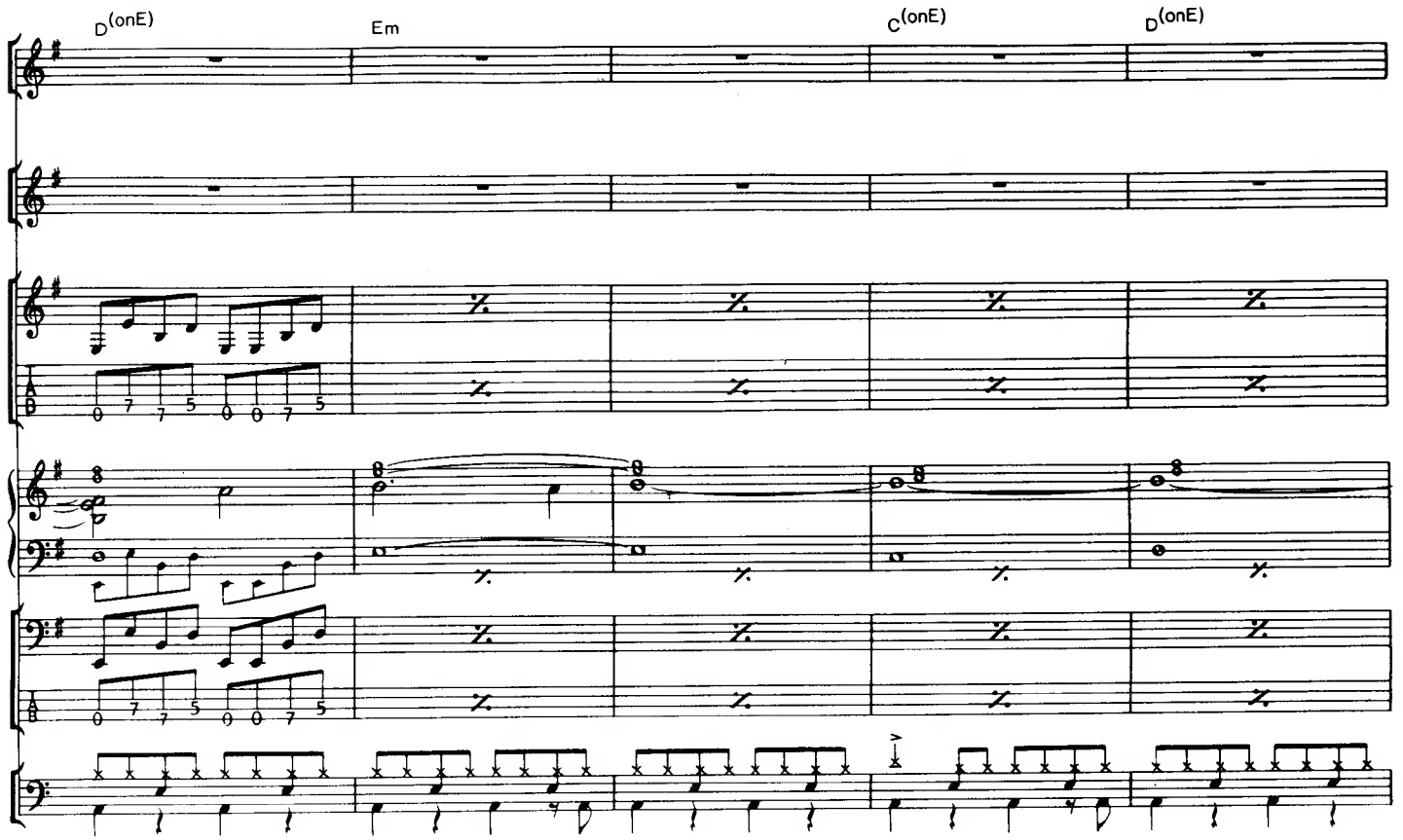


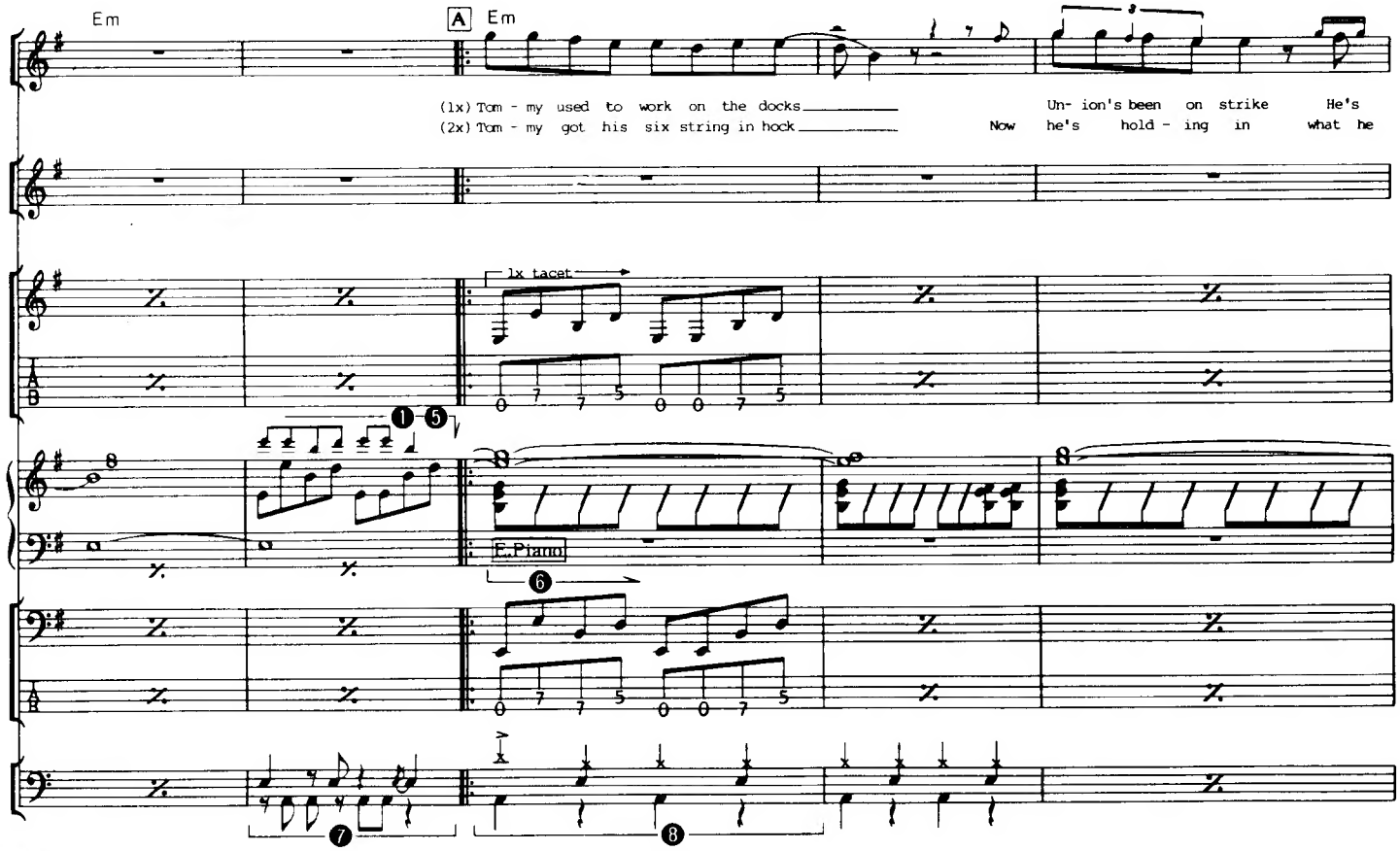
② (Ba.) : 개방현을 이용한 프레이즈이므로 핑거링, 피킹도 차분히 치도록 한다.

③ (Gt) : 베이스 프레이즈와 유니즌의 기타 리프. 이것은 토킹 모듈레이터를 통해 꽤 독특한 사운드를 내고 있다.

④ (Kb.) : 울리는 것처럼 들리는 싱커페이션 베이스. 이 효과는 공명에 의해 얻을 수 있다.

⑤ (Kb.) : 인트로에서 제일 돋보이는 음. 신서사이저 브라스이지만 스트링스도 들어간 듯한 밝고 차분한 음을 낸다.

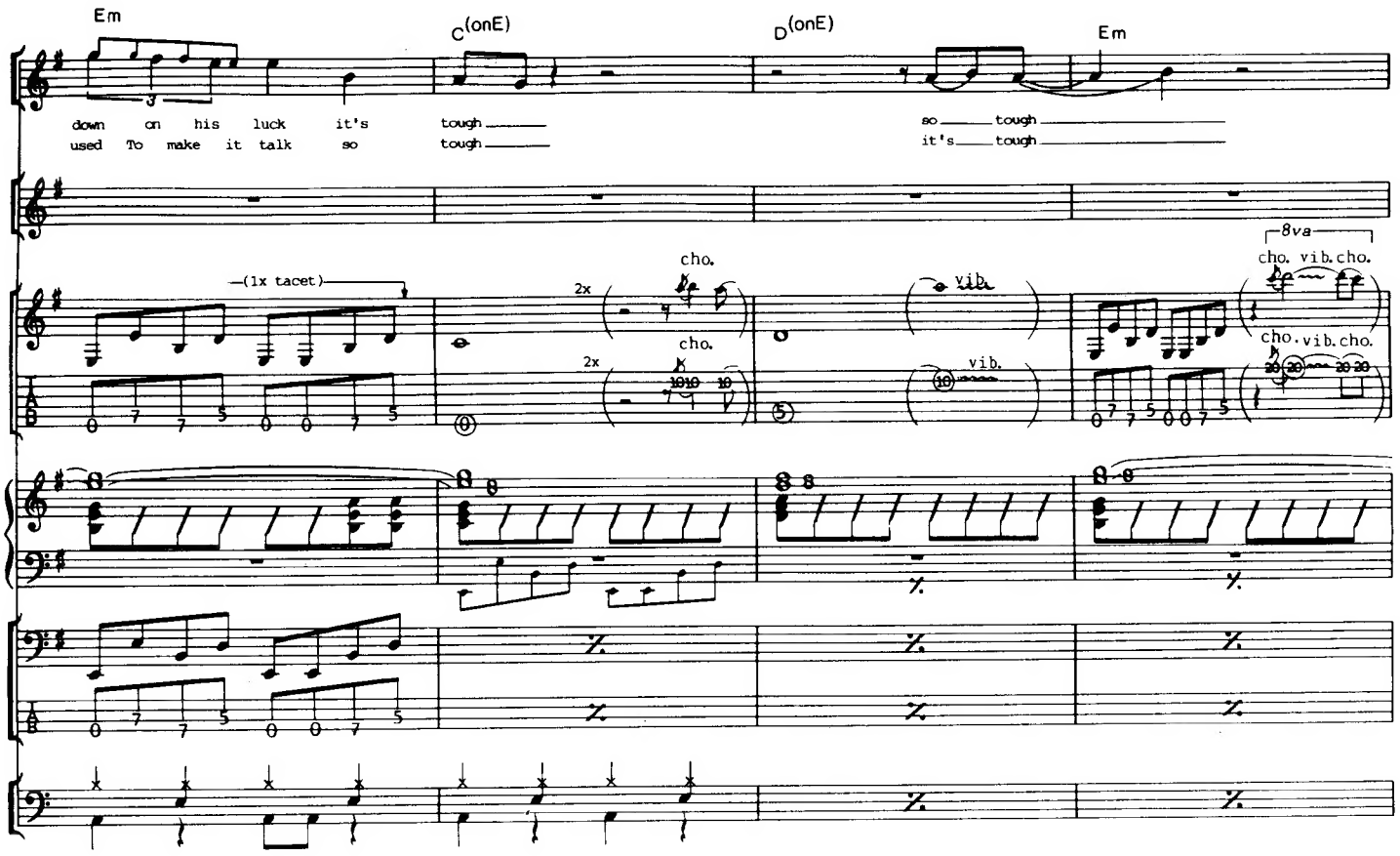


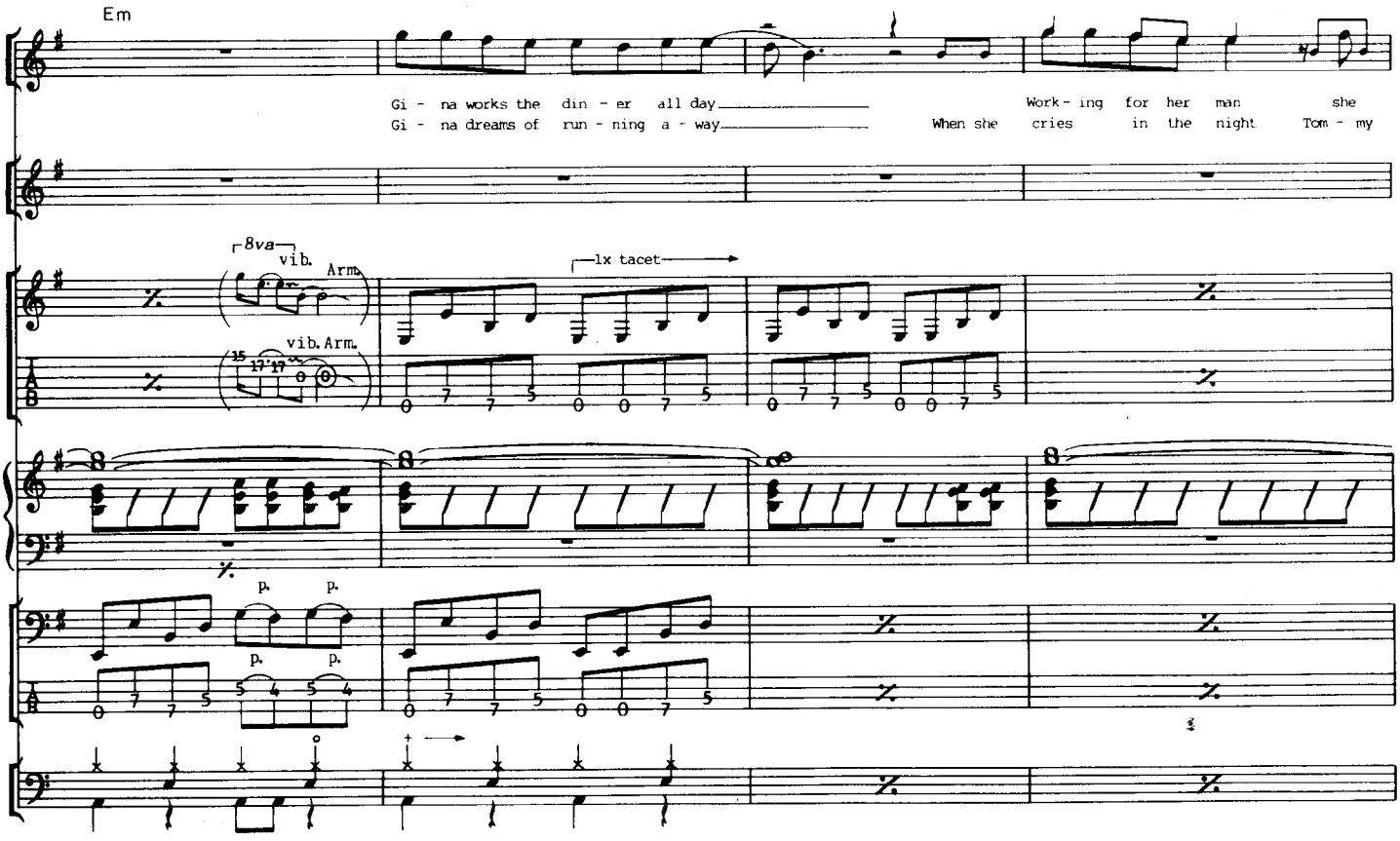


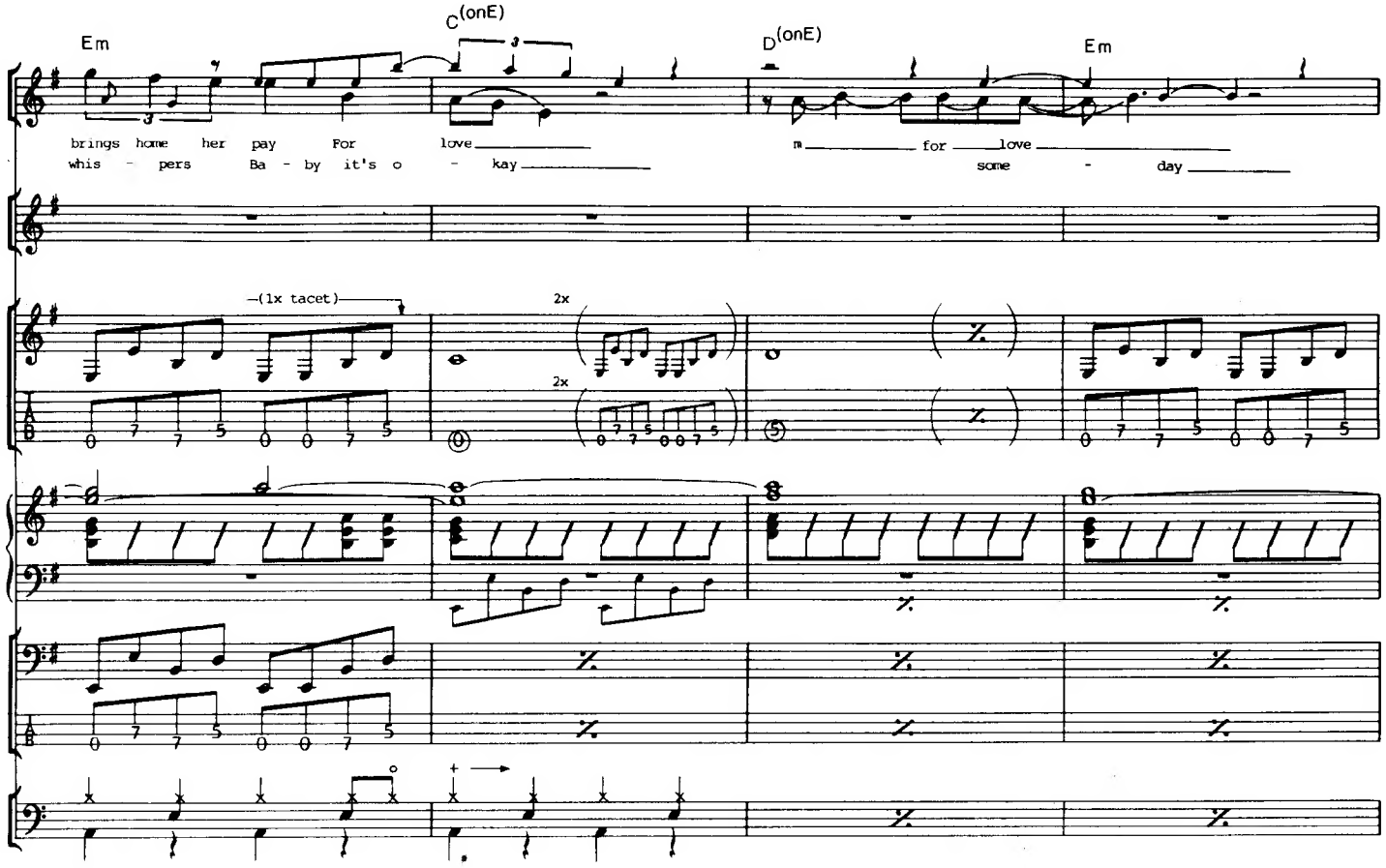
⑥ (Kb.) : 첼발로에 가까운 일렉트릭 피아노.

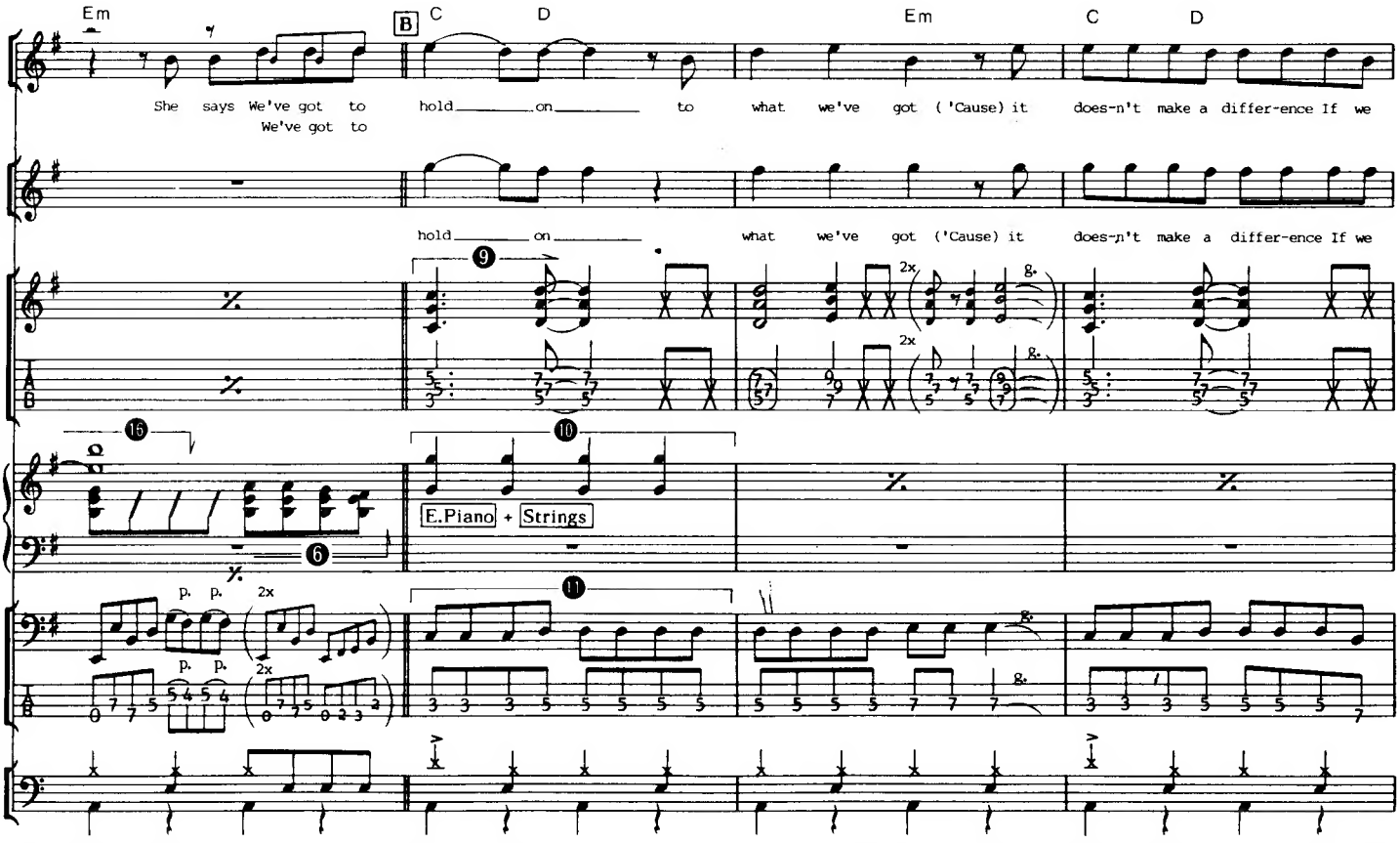
⑦ (Dr.) : 스네어와 베이스 드럼의 콤비네이션 프레이즈 넷째 박은 플램식으로 연주한다.

⑧ (Dr.) : 단순한 리듬이지만 리듬 킵을 확실히 해야 한다.


Em
C(onE)
D(onE)
Em
down on his luck it's tough
used To make it talk so tough
so tough
it's tough
(1x tacet)
2x
cho.
vib.
8va
cho. vib. cho.


Em
Gi - na works the din - er all day
Gi - na dreams of run - ning a - way
Work - ing for her man she
When she cries in the night Tom - my
8va
vib.
Arm.
1x tacet
p.

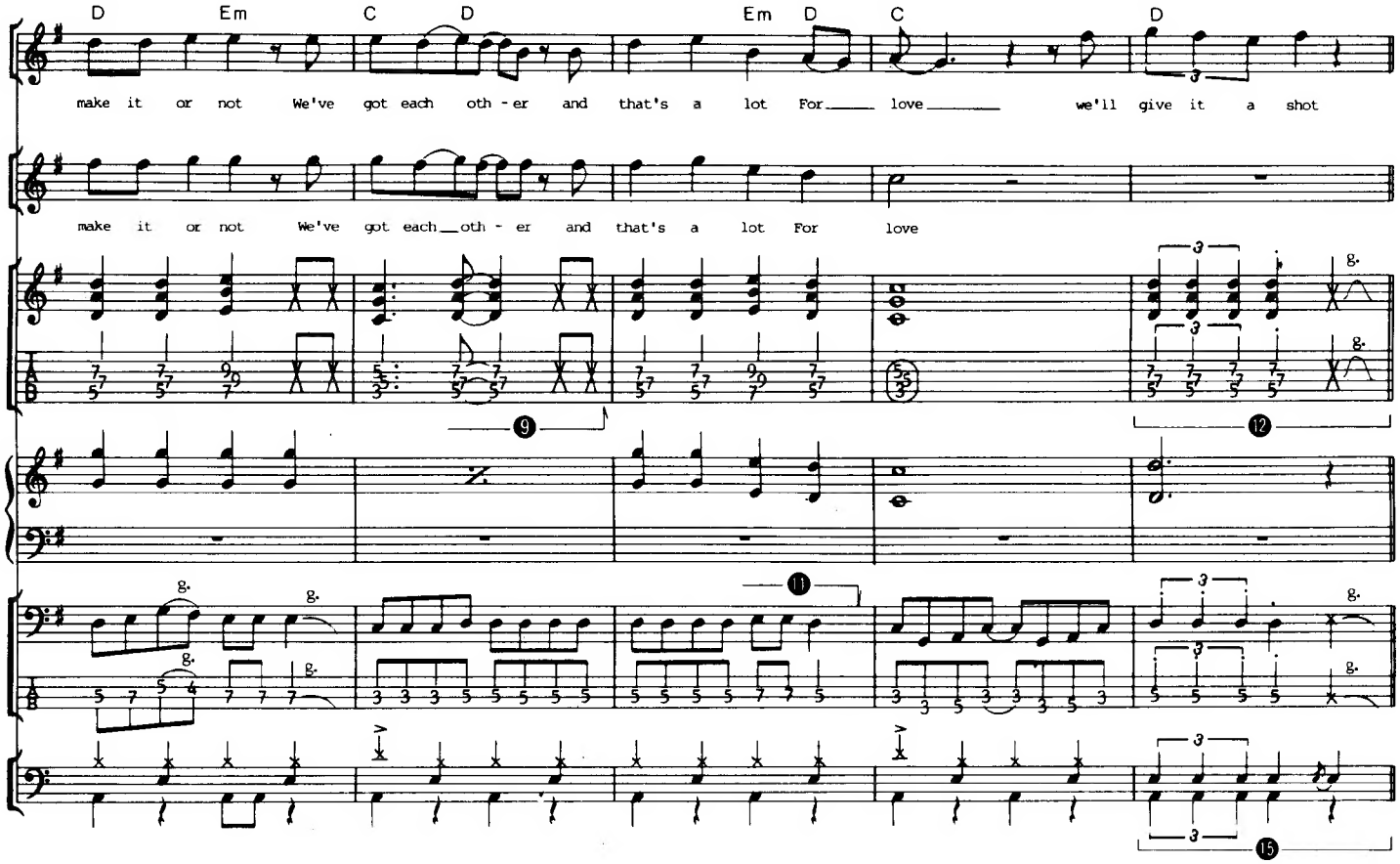


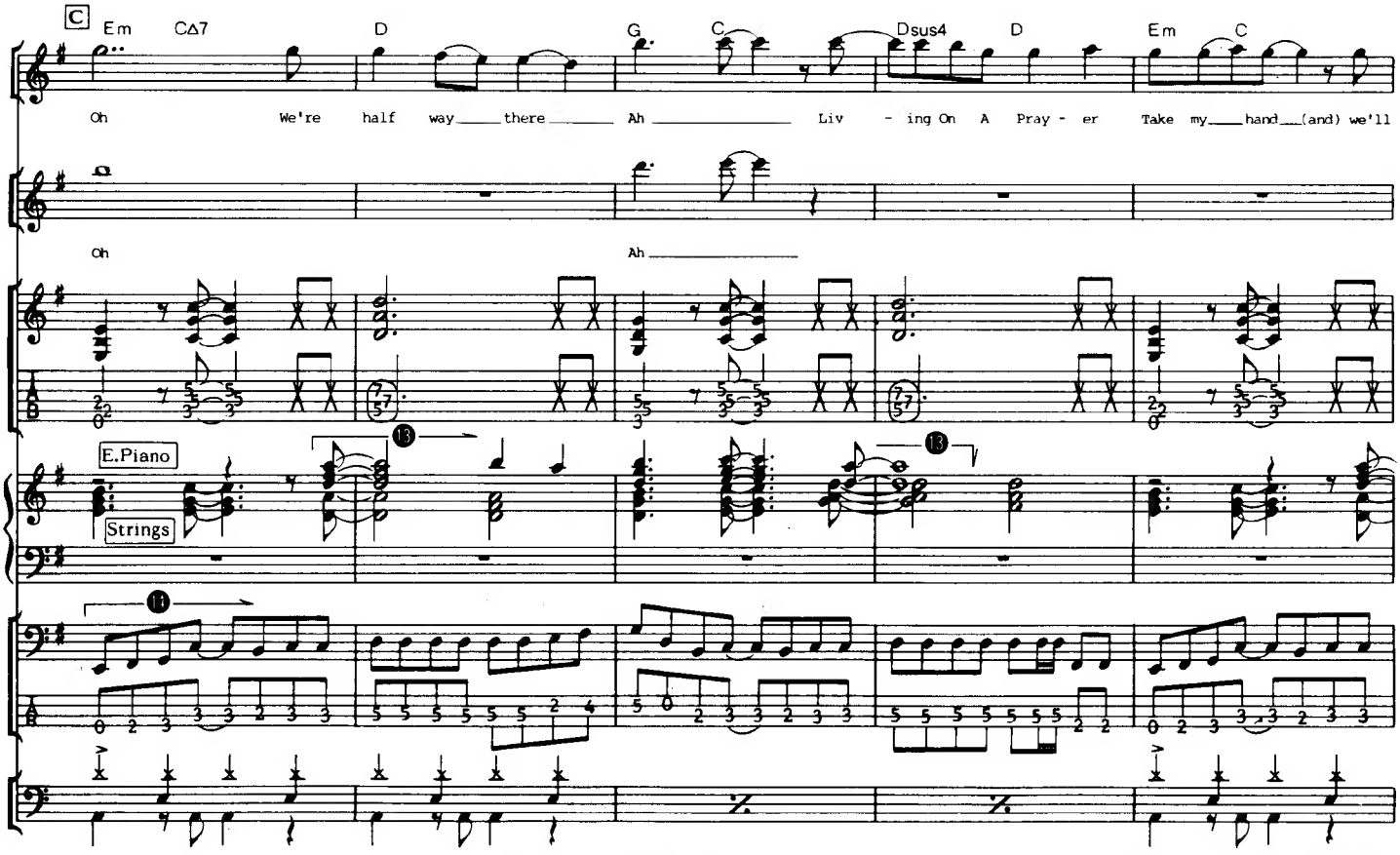


⑨ (Gt.) : 브러싱을 사용한 명확한 리듬 코드 워크가 되고 있다. 싱커페이션의 타이밍에도 주의한다.

⑩ (Kb.) : 스트링스의 깨끗한 음색에, 일렉트릭 피아노의 엔빌로프를 주는 음색.

⑪ (Ba.) : 비교적 움직임이 적은 라인이지만 고른 피킹으로 차분하게 연주한다. 글리스 다운을 특히 강조한다.



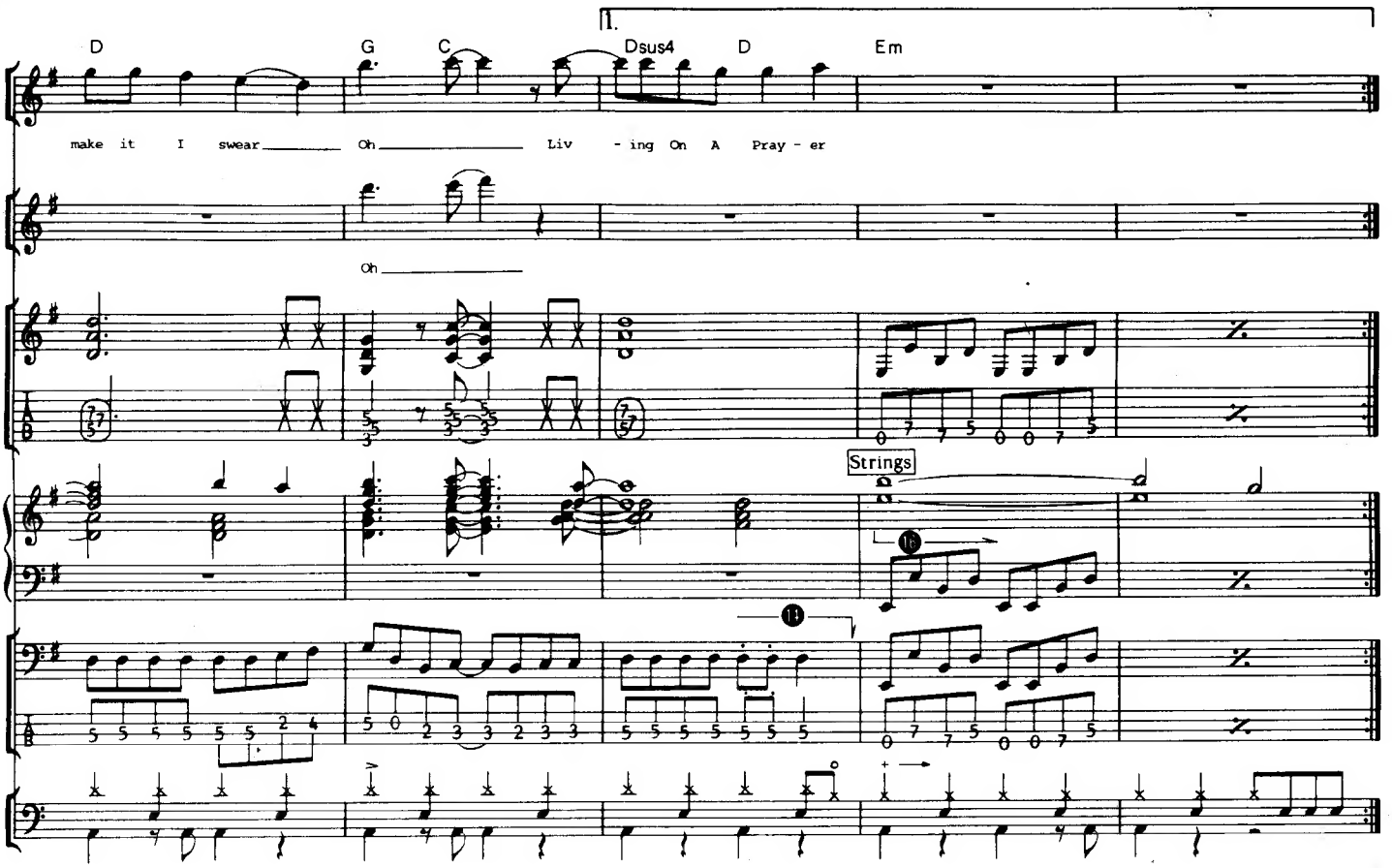


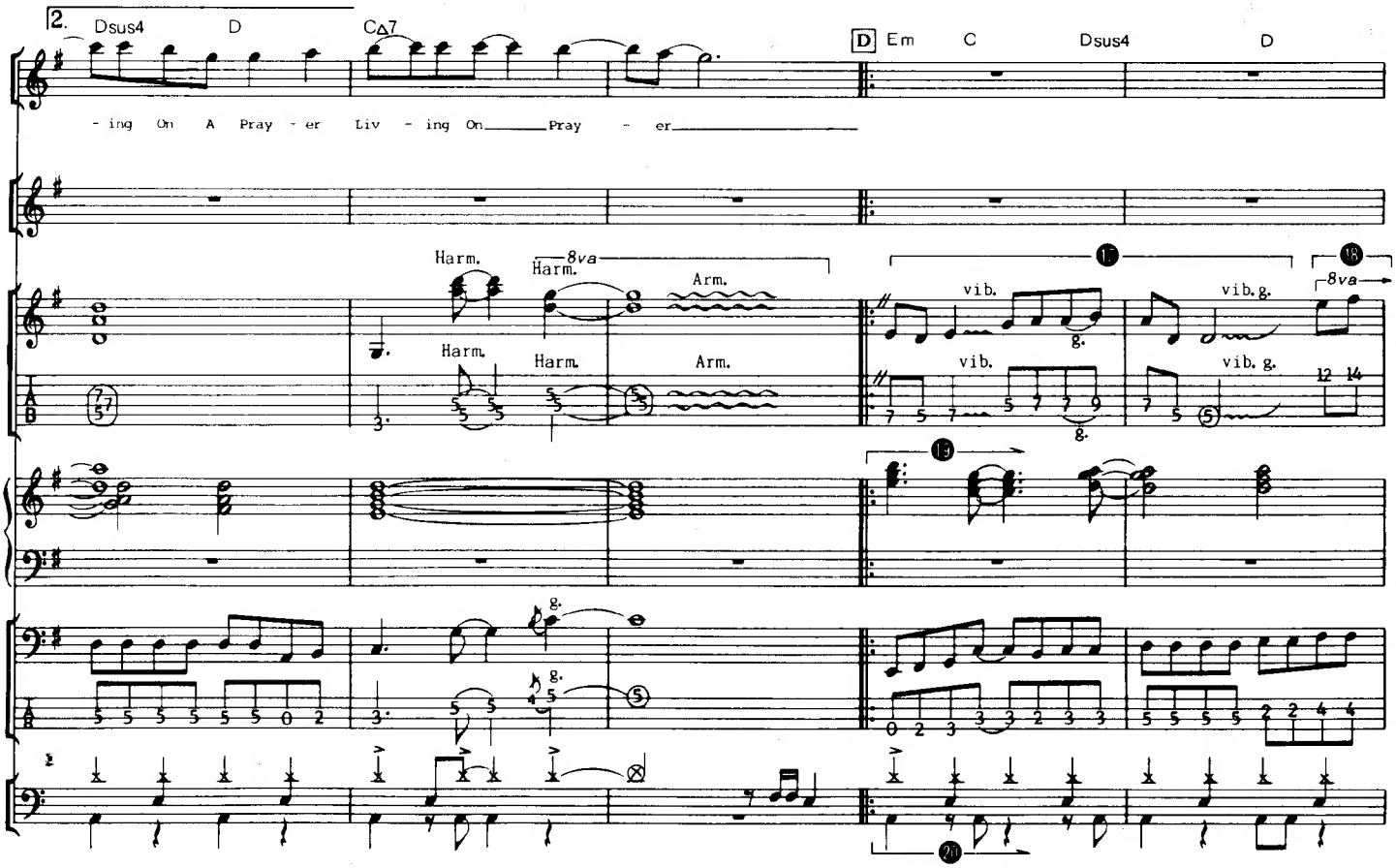
⑫ (Gt.) : 2박 셋잇단음표 리듬에 주의하자. 셋째 박은 스타카토하듯이, 넷째 박 글릿산도는 다이내믹하게 친다.

⑬ (Kb.) : 멋진 고음의 일렉트릭 피아노. 첼레스타같은 맑고 가벼운 음색이다.

⑭ (Ba.) : 꽤 움직임이 많은 프레이즈이므로 이동할 때 피킹에 주의해야 한다. 또, 싱커페이션 리듬에도 주의한다.

⑮ (Dr.) : 기타와 베이스에 맞춘 2박 셋잇단음표의 리듬이다. 넷째 박은 하나로 일치되지 않게끔 치자.

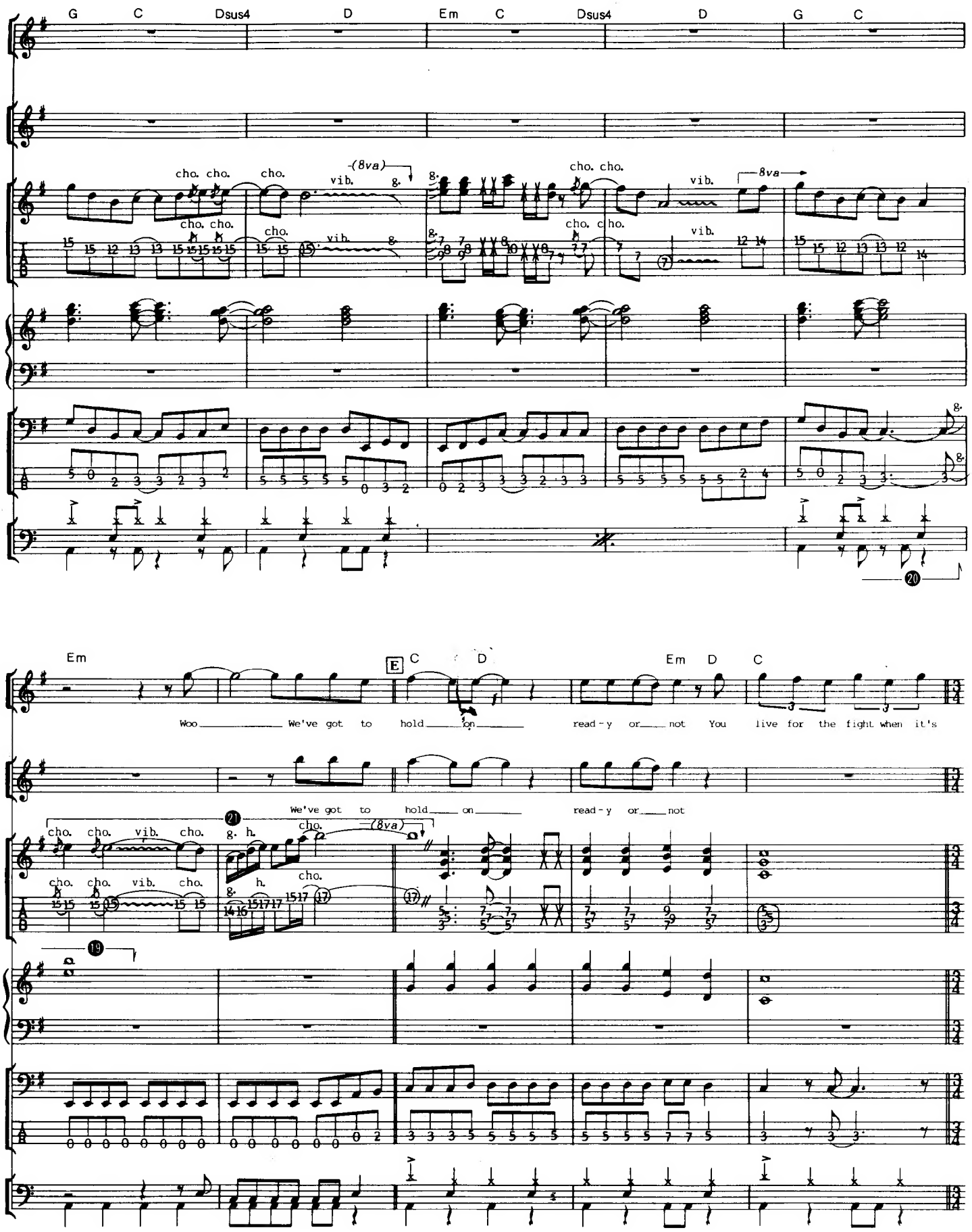




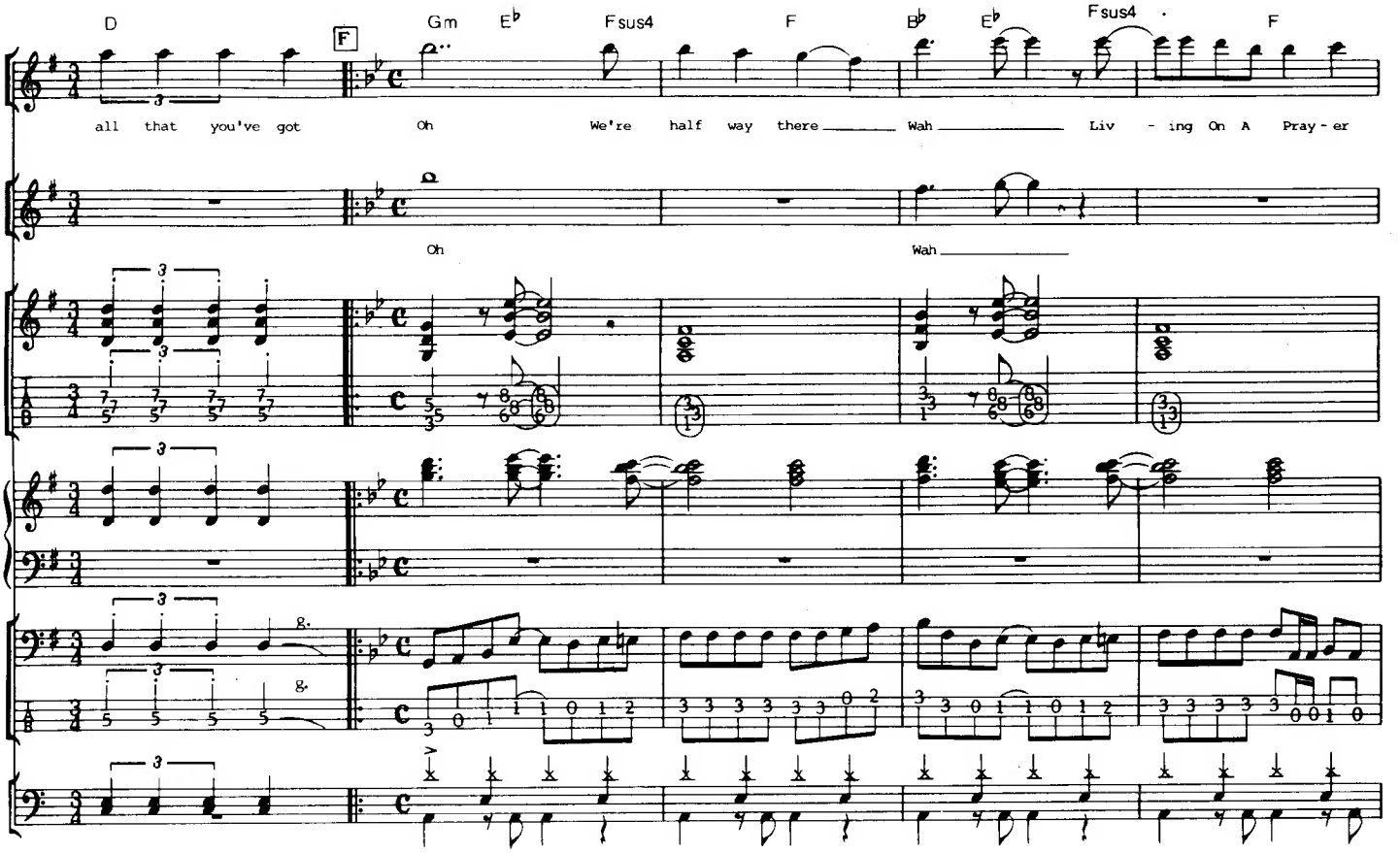
⑯ (Kb.) : 인트로의 스트링스 고음부.
⑰ (Gt.) : 느린 프레이즈이므로 비브라토나 굴릿산도를 차분히 친다.

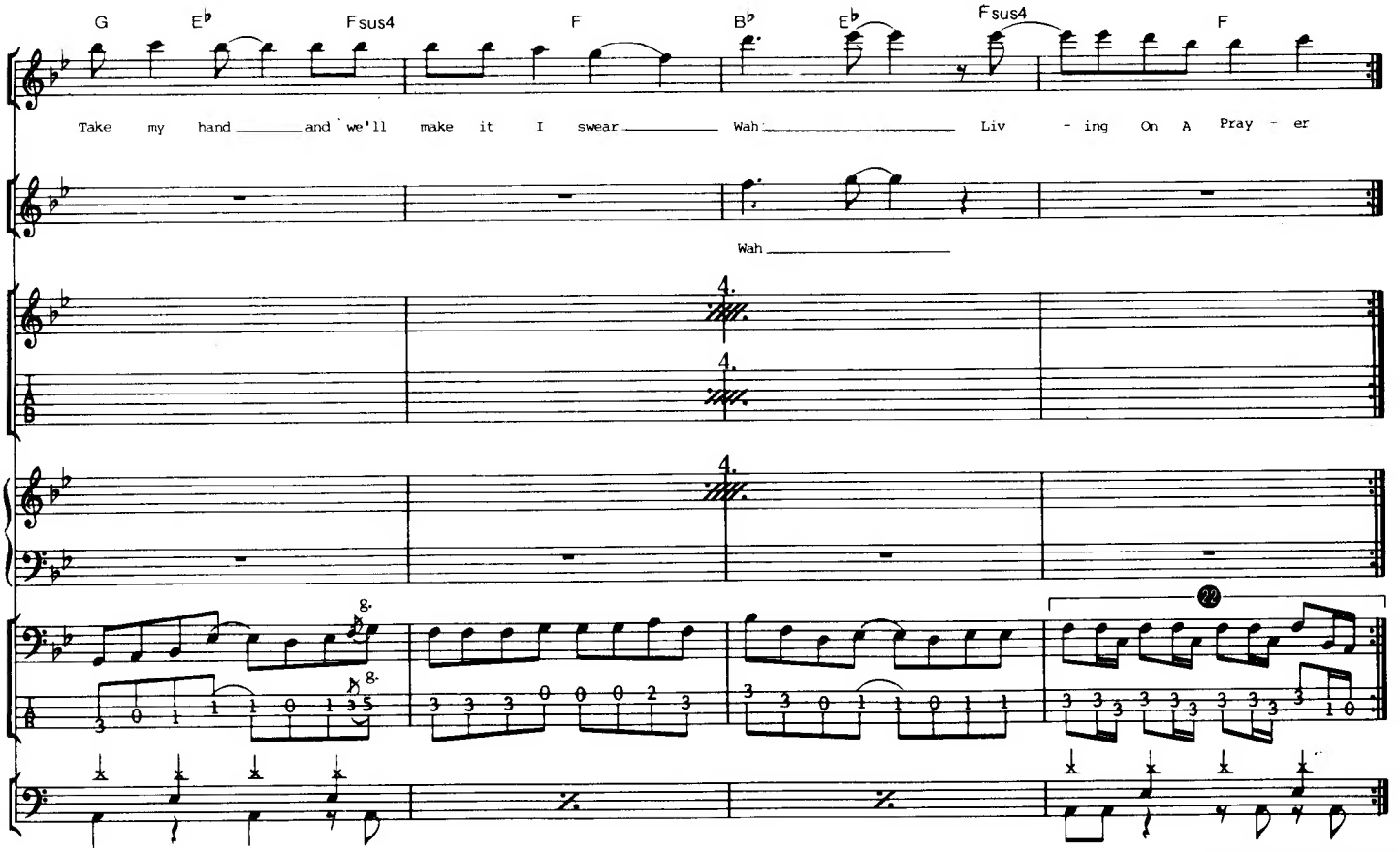
⑱ (Gt.) : 1번줄 12프렛의 E음은 그 앞에 2·3번줄의 유트음을 가볍게 쳐서 피킹하고 있다. 약간 느슨한 피킹이 포인트다.

⑲ (Kb.) : 여기서는 스트링스와 일렉트릭 피아노가 MIDI 접속되어 있다. F도 마찬가지.
⑳ (Dr.) : 베이스 드럼의 싱커페이션을 이용해 경쾌하고 탄력있는 리듬을 만들고 있다. 1박마다 리듬킵은 심벌즈로 한다.



㉑ (Gt) : 큰 초킹 & 비브라토가 포인트다. 또 후반의 글릿산도+해머링의 프레이즈는 매끄럽게 치도록 한다.





Repeat & Fade Out

㉒ (Gt) : 다른 줄, 같은 프렛의 꽤 잘은 프레이즈이므로 피킹 콤비네이션에 주의한다.

KEEP THE FAITH

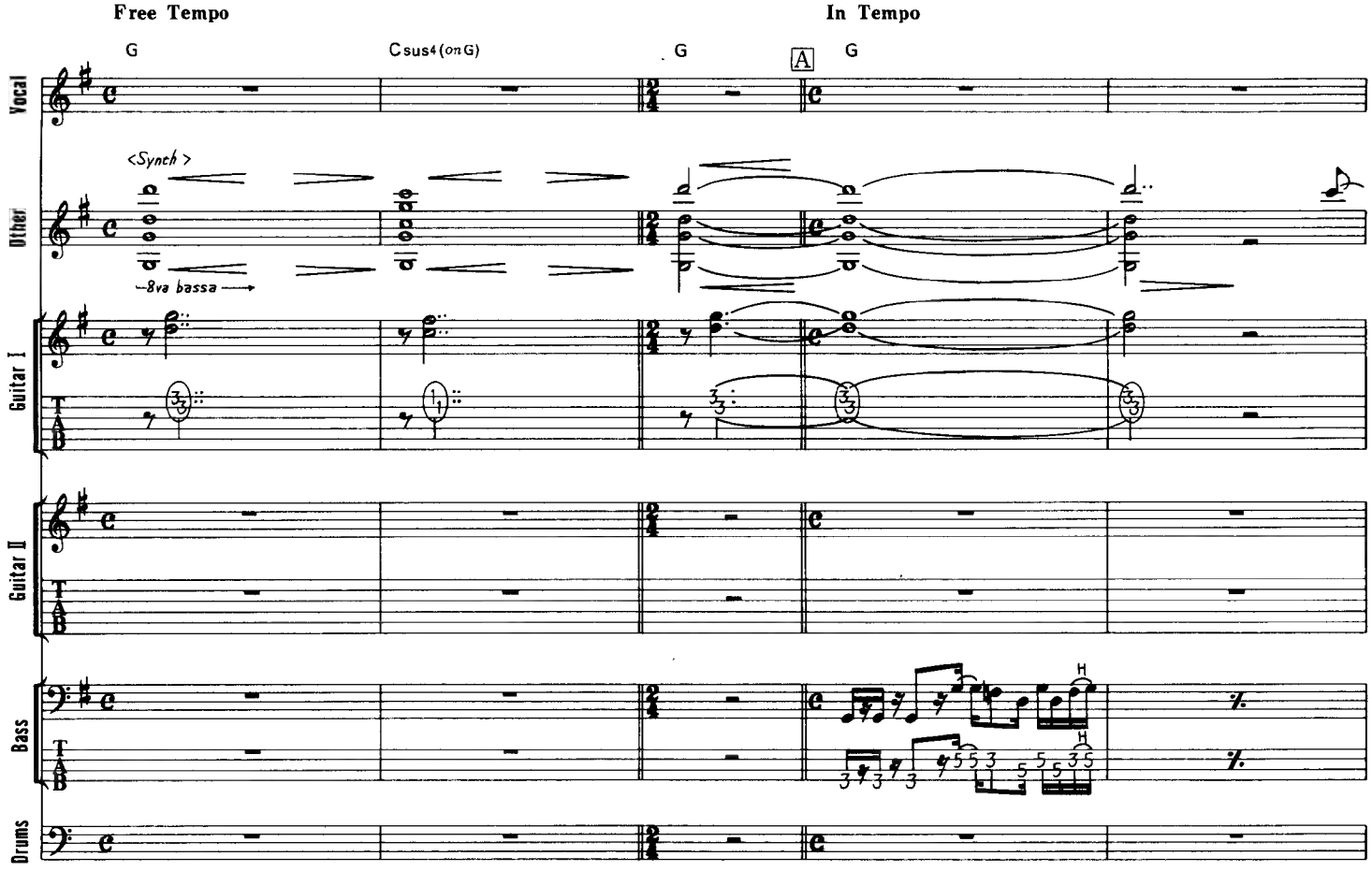
깊 더 페이쓰

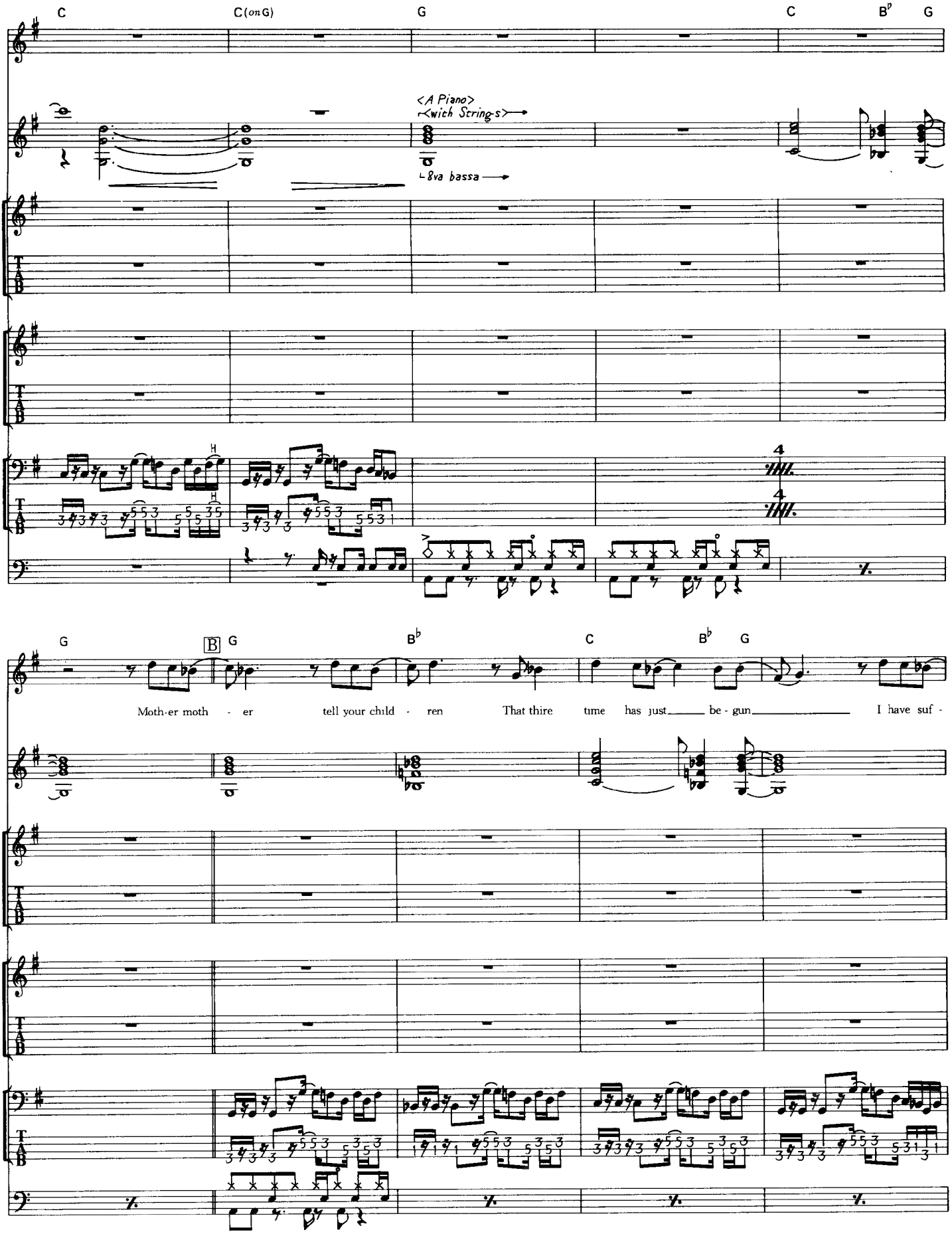
by Jon Bon Jovi, Richie Sambora and Desmond Child

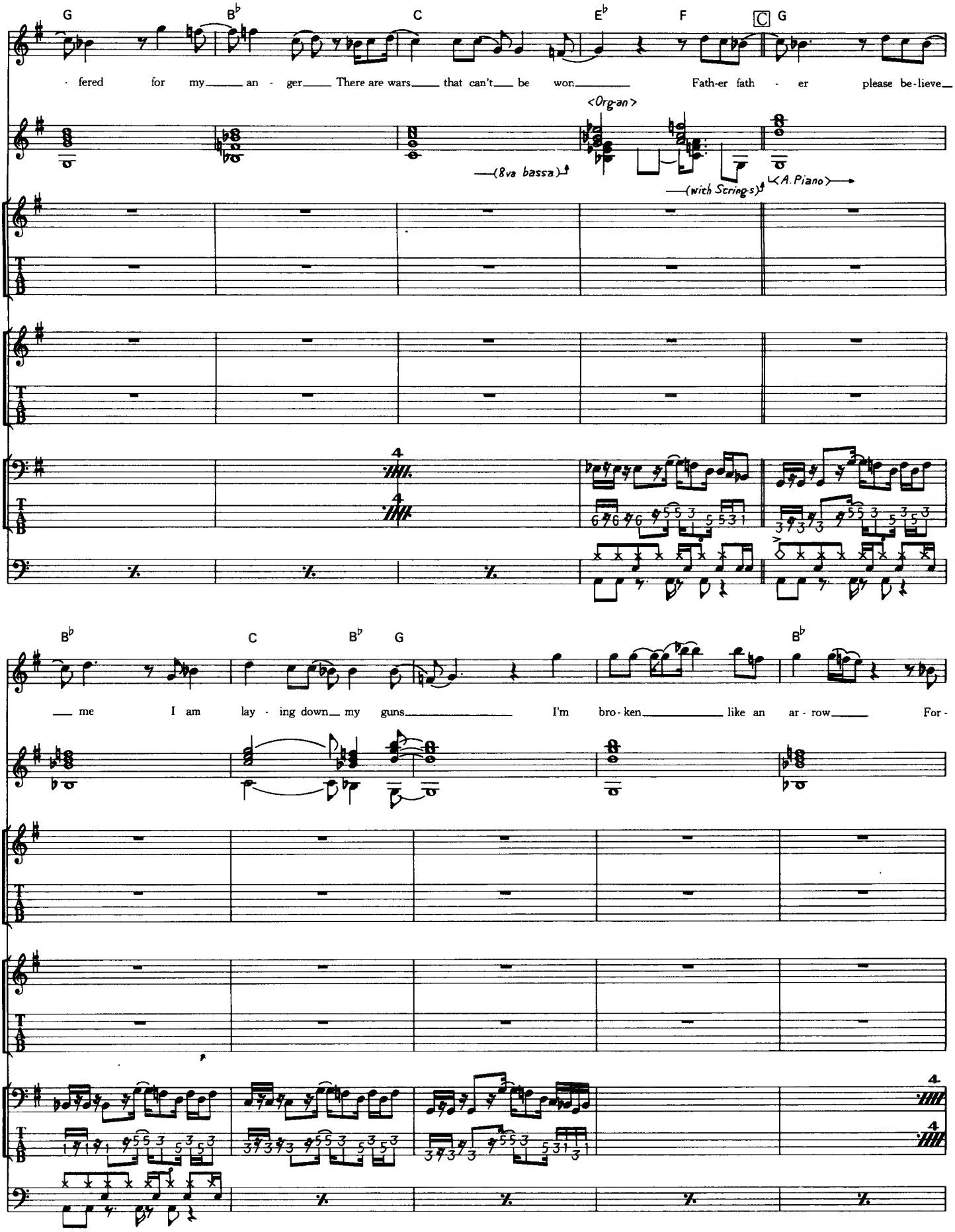
기타 파트에서 가장 주목할 점은 드럼과 밝히게 한 커팅일 것이다. 브러싱과 실음과의 사용 구분을 명확하게 함으로써 이 곡이 아니면 낼 수 없는 리듬감이 나온다. 전편을 통해서 리듬감은 동일하지만 뮤트 패턴 등도 등장함으로 주의가 필요하다. 음색이나 장면에 따라 효과적으로 구분해서 사용하도록 한다. 특히 트레몰로계의 에펙터를 효과적으로 사용하는 것이 포인트이다.

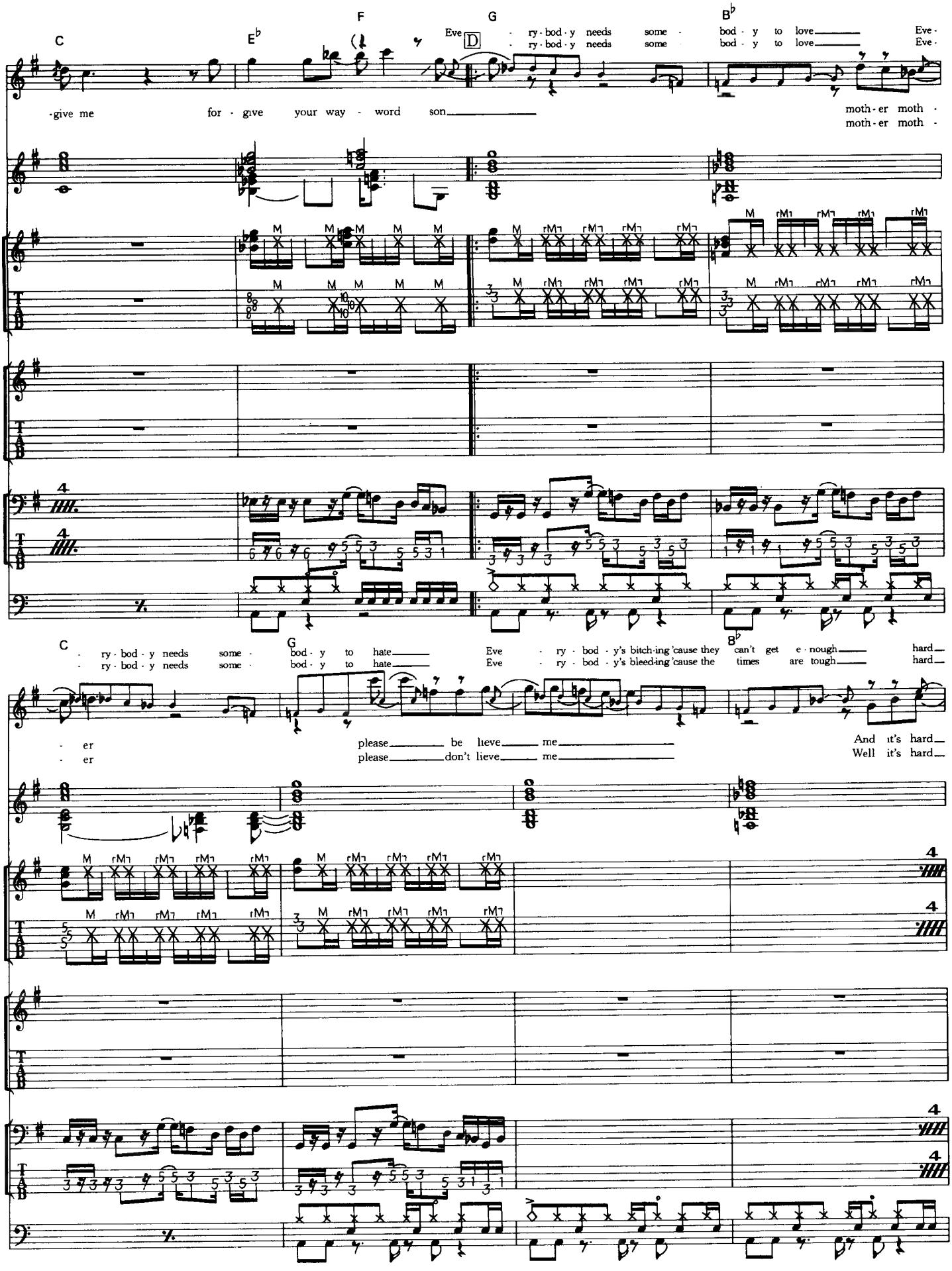
베이스는 곡을 통해서 동일한 비트의 플레이로 돼 있다. 피크로 치면 리듬을 유지하기가 쉬울 것이다. 루트음과 온 코드와의 구분 사용이 애매해지지 않도록 주의한다. 스케일 포지션이 일정함으로 드럼과의 콤비네이션을 잘 이루면서 차분하게 플레이할 수 있을 것이다. 또 픽킹의 강약에 의해서 음색을 콘트롤 하고 있는 점도 지나치지 않도록 한다.

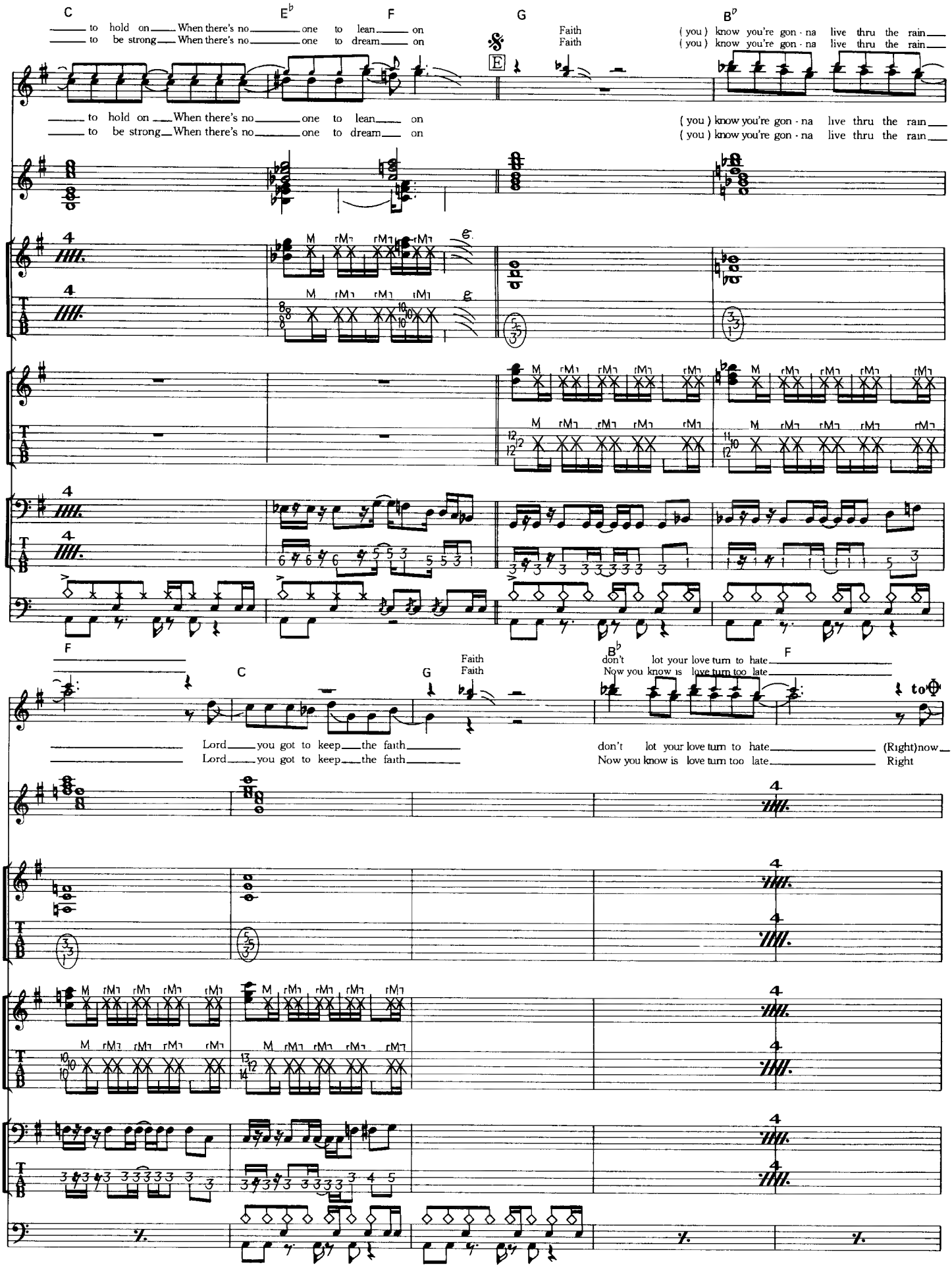
드럼은 전체로서는 8개의 새김인데 16비트의 리듬감으로 플레이하는 것이 포인트가 된다. 하이해트 워크나 라이드 심벌 컵의 사용법 등을 잘 연구해서 이 곡의 이미지를 살려보자. 스네어의 악센트 구분 사용, 리듬을 따라 새겨가는 것도 중요하다. 베이시스트와의 얽힘도 잘 생각해서 연주하자.

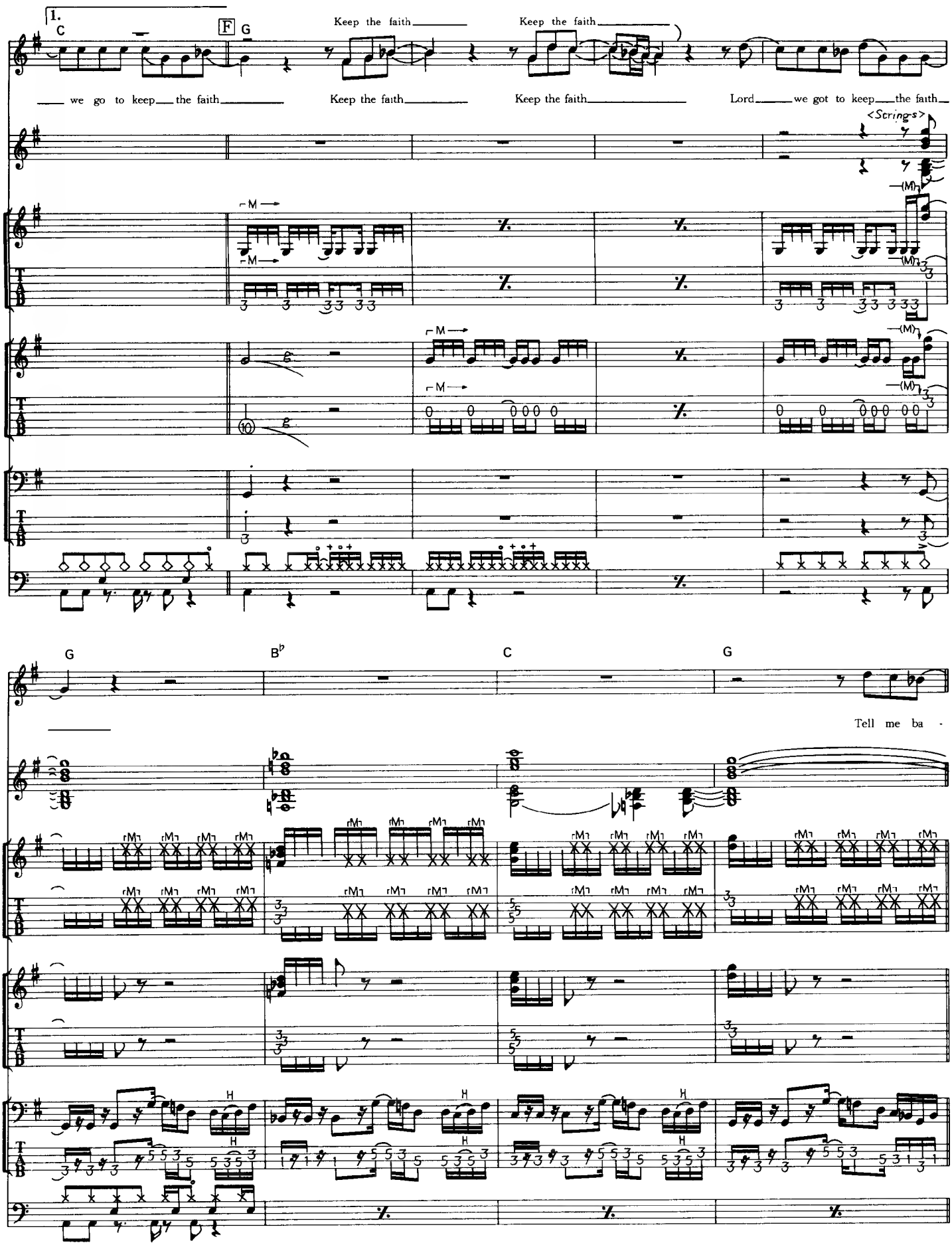


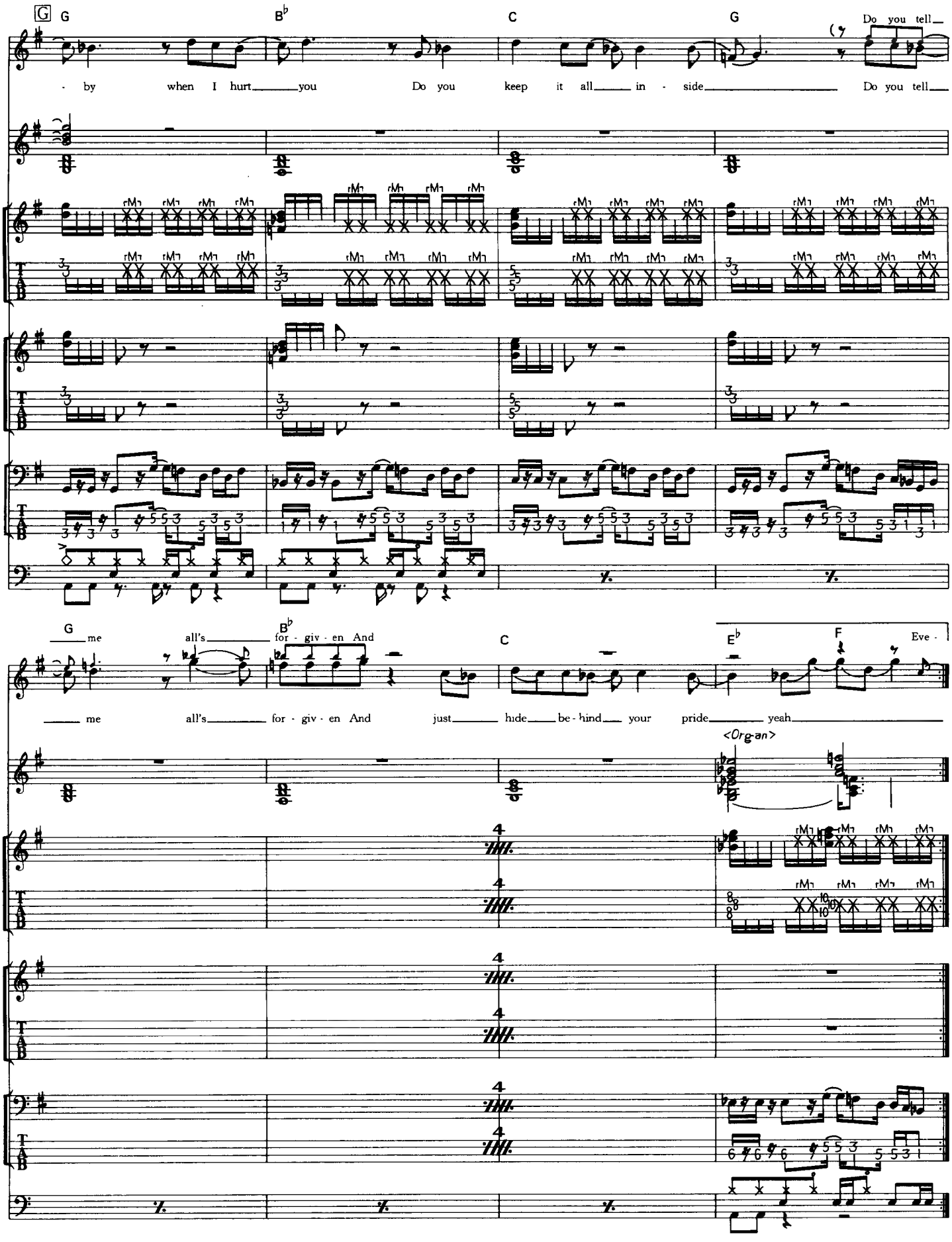

C
C(on G)
G
C
B♭
G
<A Piano>
<with Strings>
8va bassa
B
G
B♭
C
B♭
G
Moth-er moth - er tell your child - ren That thire time has just be - gun I have suf -

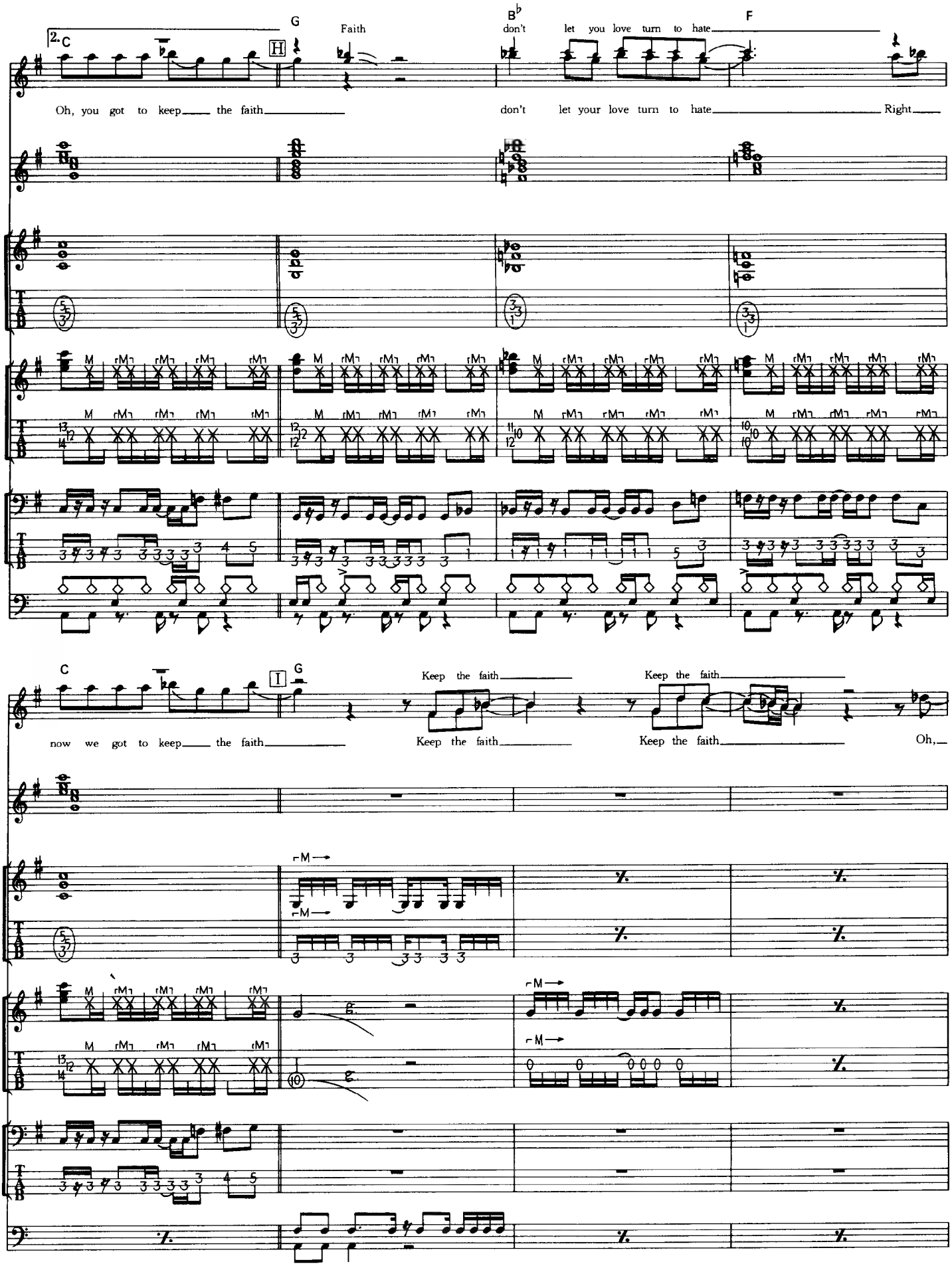

G
B♭
C
E♭
F
C
G
- fered for my an - ger There are wars that can't be won
Fath-er fath - er please be-lieve
<Organ>
(8va bassa)
(with Strings)
<A. Piano>
B♭
C
B♭
G
B♭
me I am lay - ing down my guns
I'm bro-ken like an ar - row
For -

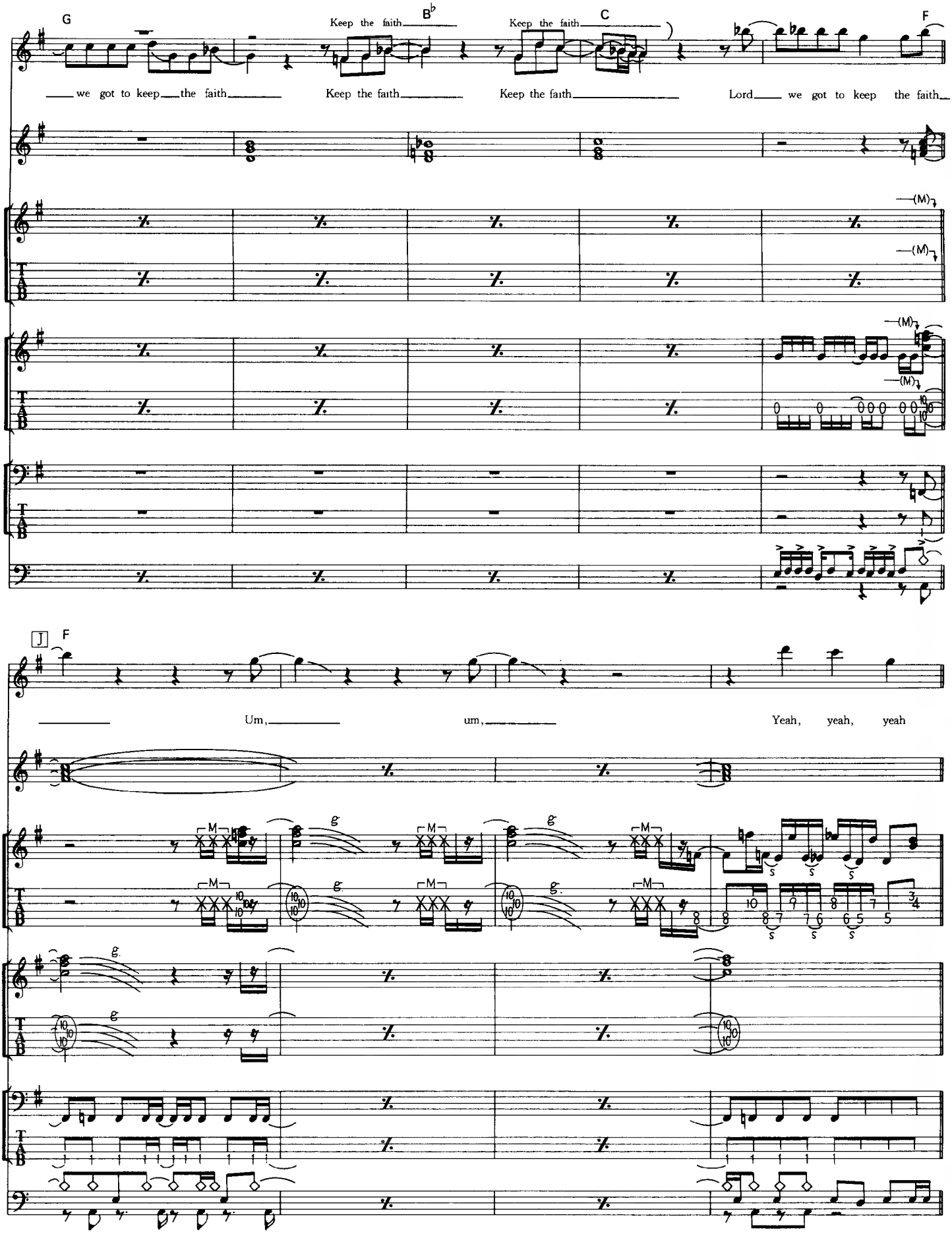

C
E♭
F
G
B♭
Eve - ry - bod - y needs some - bod - y to love Eve -
- ry - bod - y needs some - bod - y to love Eve -
-give me for - give your way - word son
moth - er moth -
moth - er moth -
C
G
B♭
- ry - bod - y needs some - bod - y to hate Eve - ry - bod - y's bitch-ing 'cause they can't get e - nough hard
- ry - bod - y needs some - bod - y to hate Eve - ry - bod - y's bleed-ing 'cause the times are tough hard
- er please be lieve me And it's hard
- er please don't lieve me Well it's hard

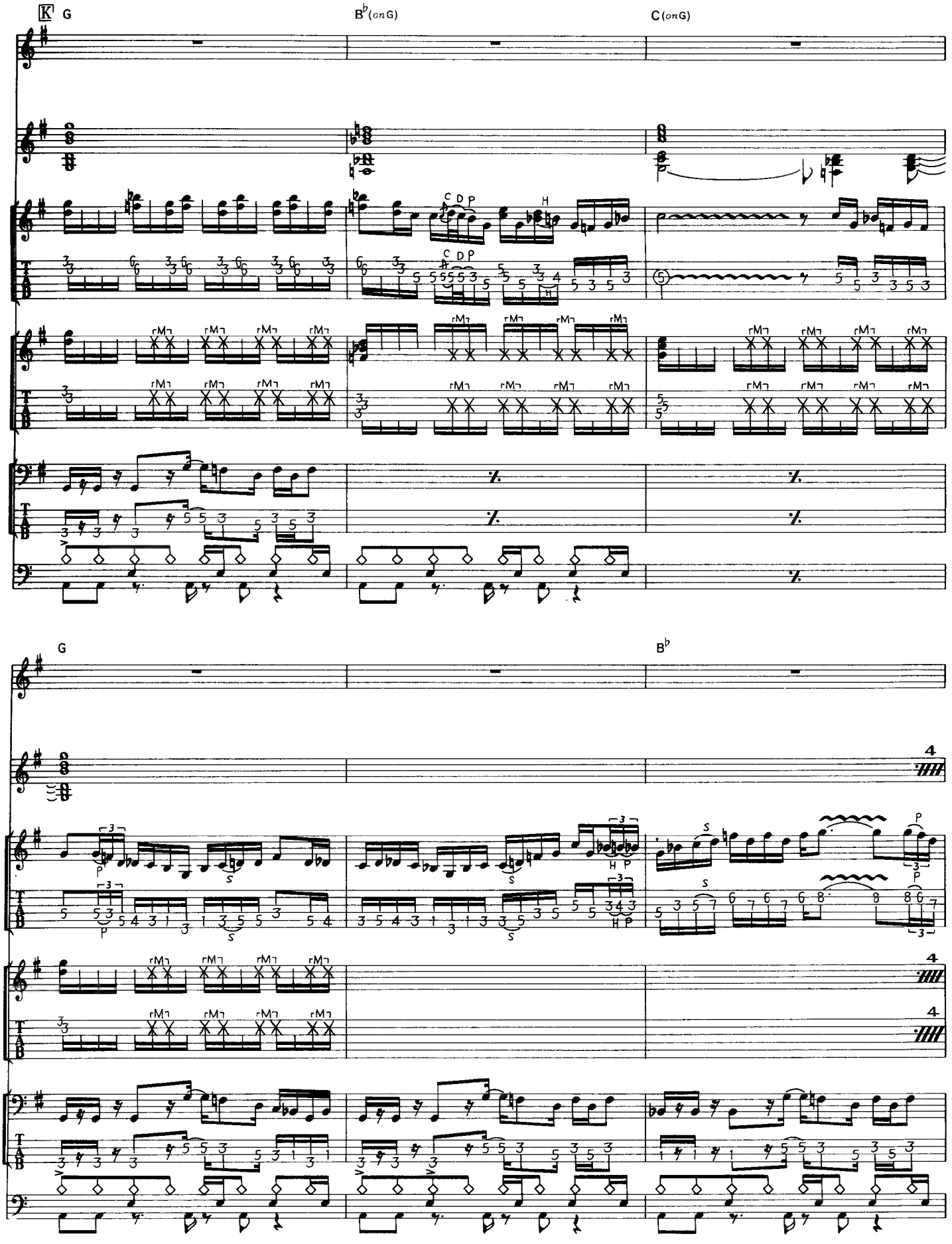

C
E♭
F
G
B♭
to hold on When there's no one to lean on
to be strong When there's no one to dream on
Faith
Faith
(you) know you're gon - na live thru the rain
E
F
C
G
B♭
F
Faith
Faith
don't lot your love turn to hate
Now you know is love turn too late
Lord you got to keep the faith
Lord you got to keep the faith
don't lot your love turn to hate (Right)now
Now you know is love turn too late Right

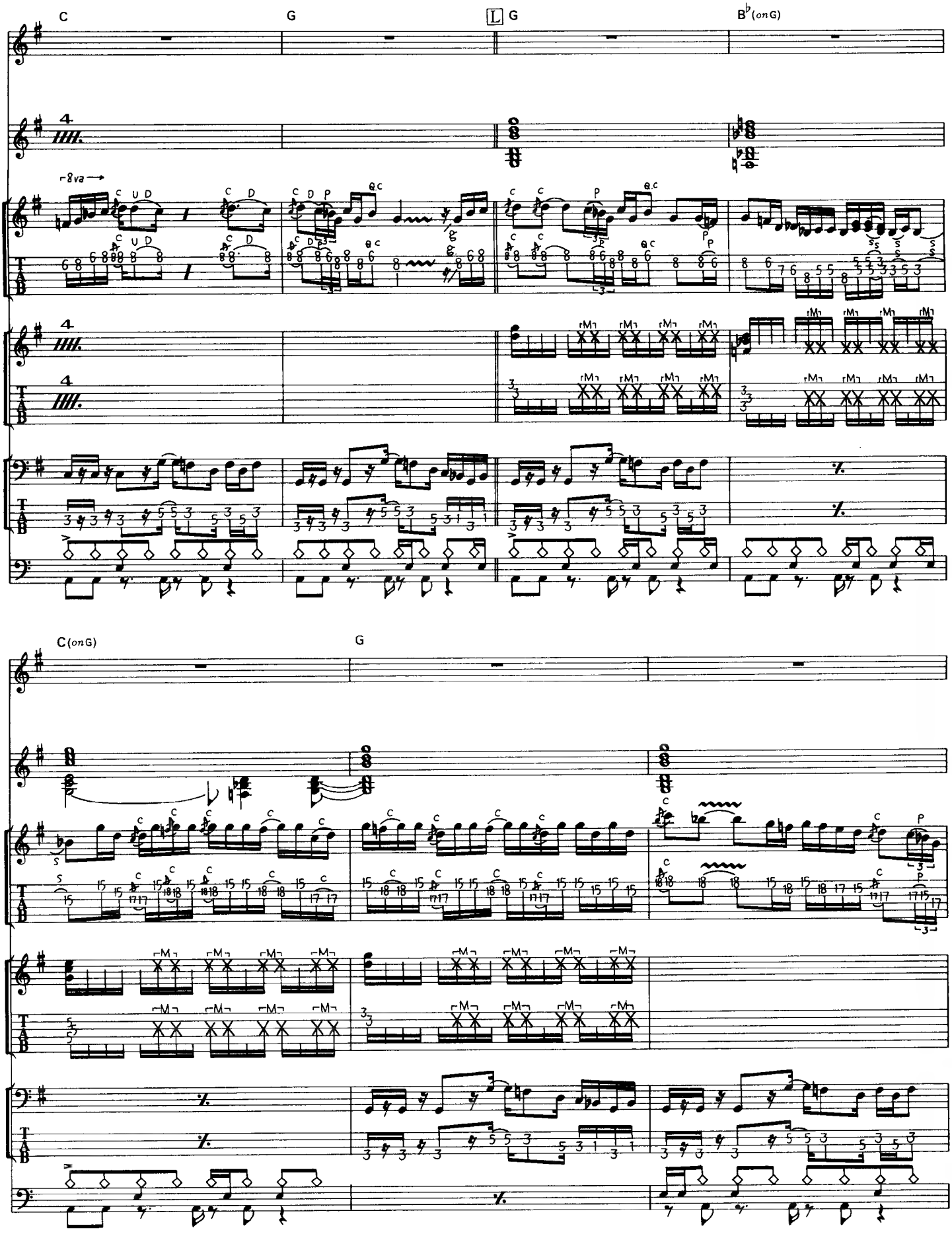

1.
C
F
G
Keep the faith
Keep the faith
we go to keep the faith
Keep the faith
Keep the faith
Lord we got to keep the faith
<Strings>
G
B♭
C
G
Tell me ba -

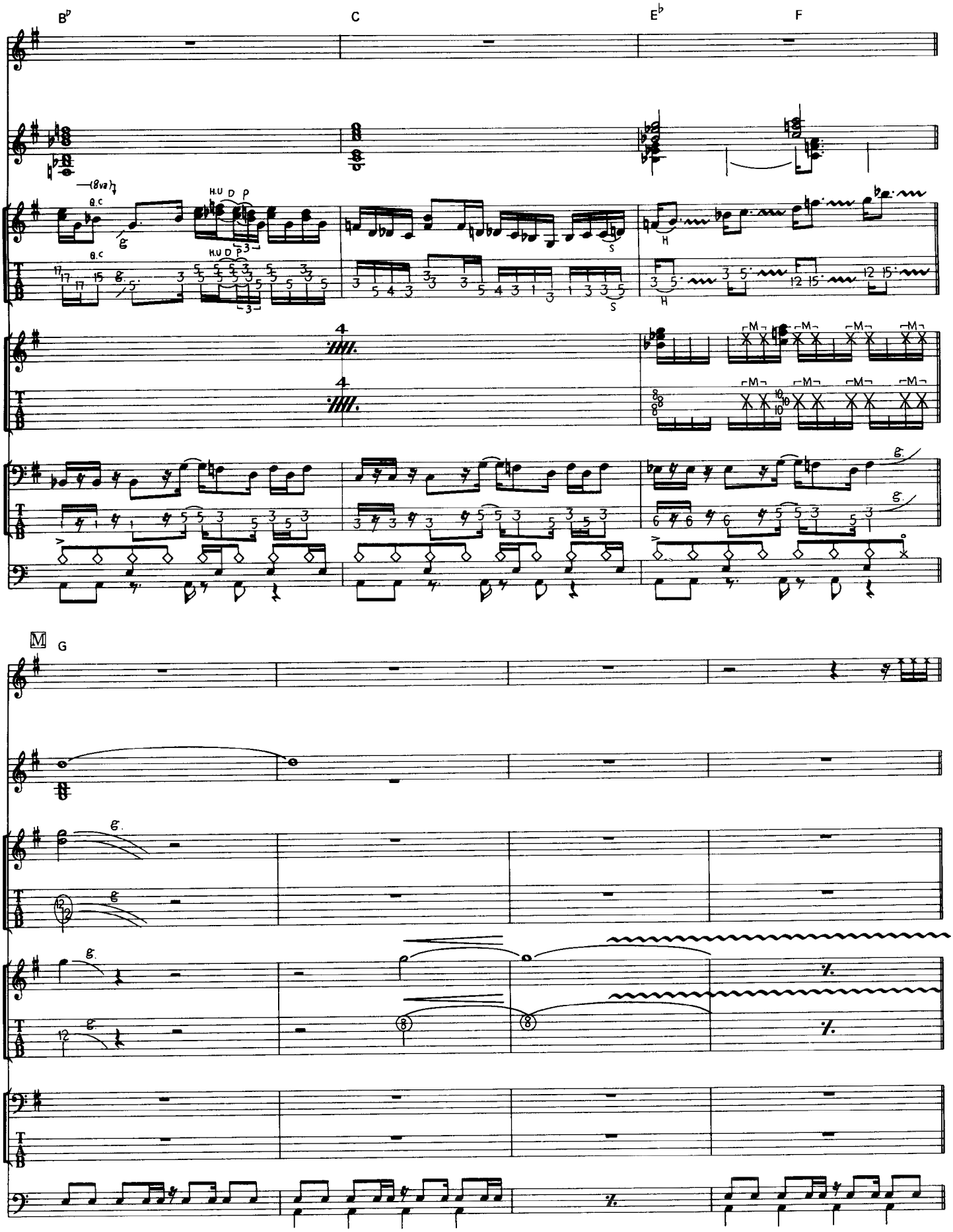

G
G
B♭
C
G
Do you tell
- by when I hurt you Do you keep it all in - side Do you tell
G
me all's
B♭
for - giv - en And
C
E♭
F
Eve -
me all's for - giv - en And just hide be - hind your pride yeah
<Organ>

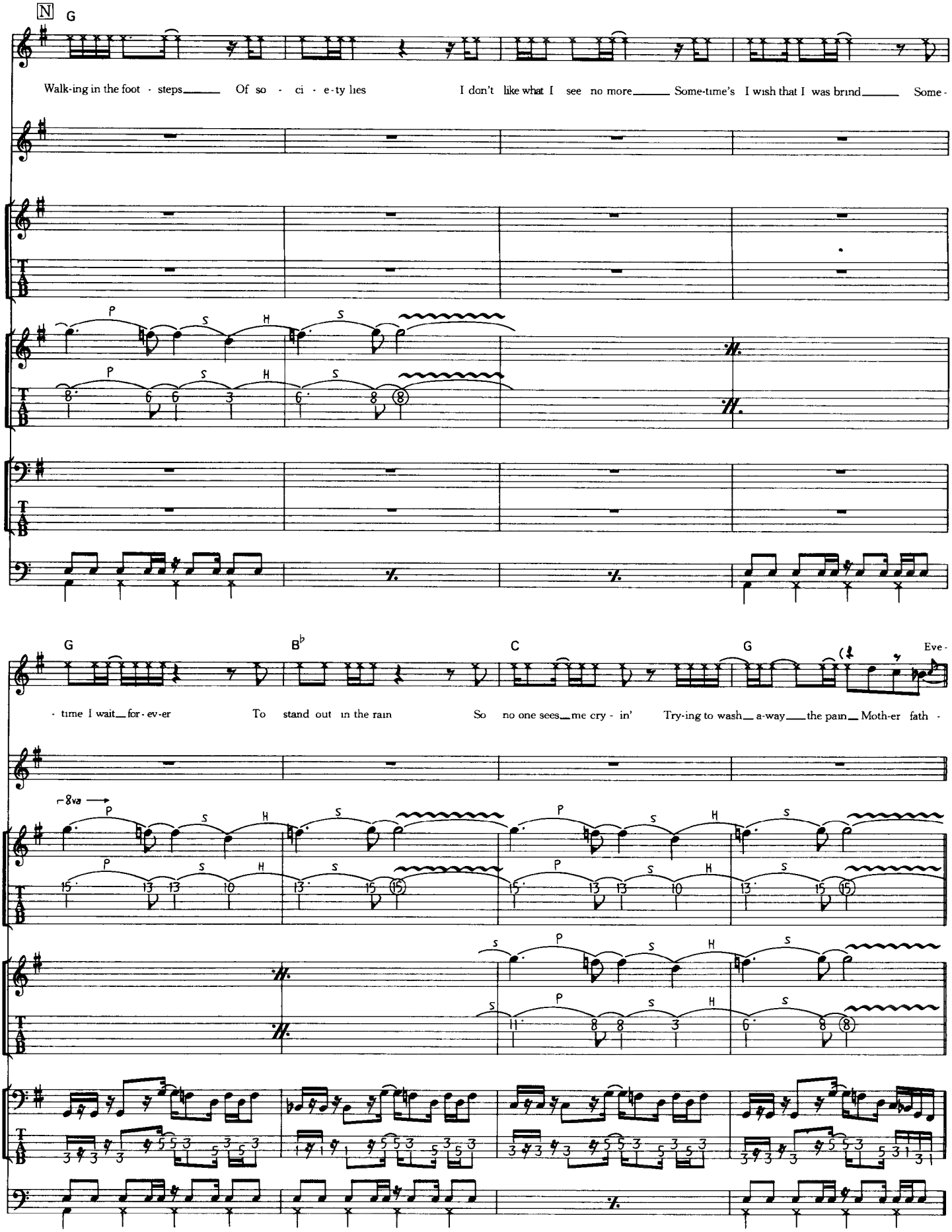

2. C
G
Faith
B♭
don't
let you love turn to hate
F
H
Oh, you got to keep the faith
don't let your love turn to hate
Right
C
G
I
Keep the faith
Keep the faith
now we got to keep the faith
Keep the faith
Keep the faith
Oh,

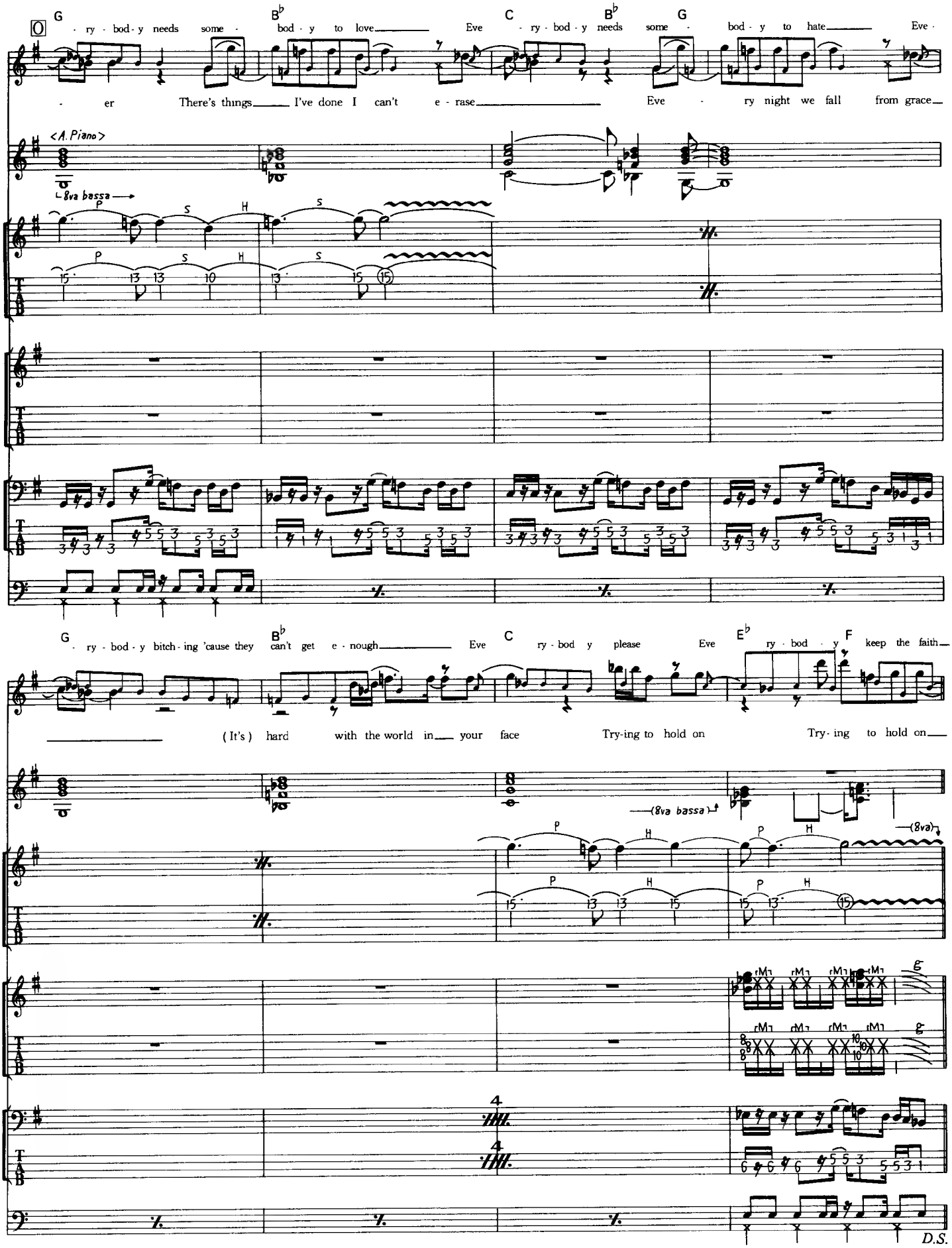

G
Keep the faith
B♭
Keep the faith
C
F
we got to keep the faith
Keep the faith
Keep the faith
Lord we got to keep the faith
(M)
J
F
Um,
um,
Yeah, yeah, yeah
M
g.

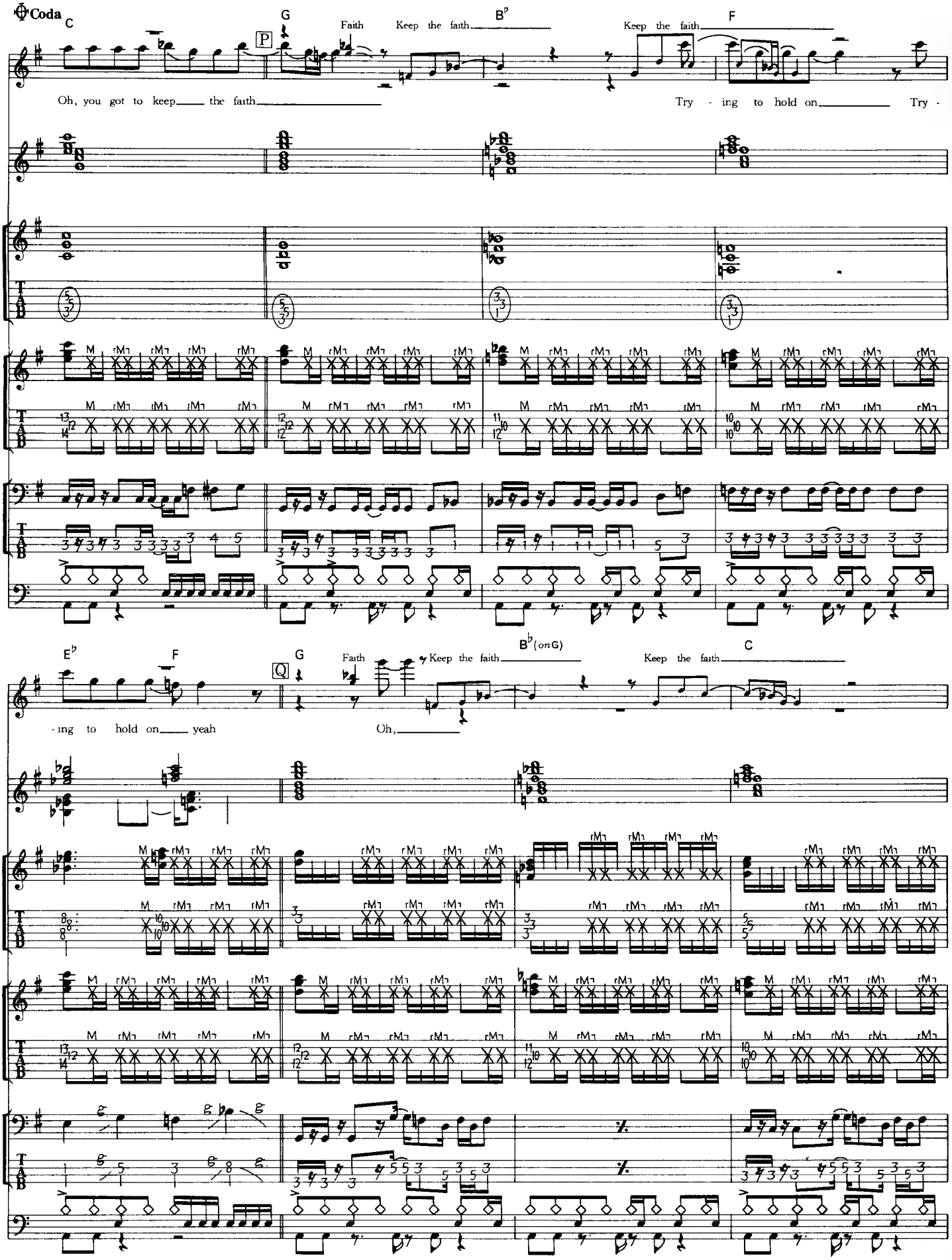

K
G
B♭(onG)
C(onG)
G
B♭
4
4
4

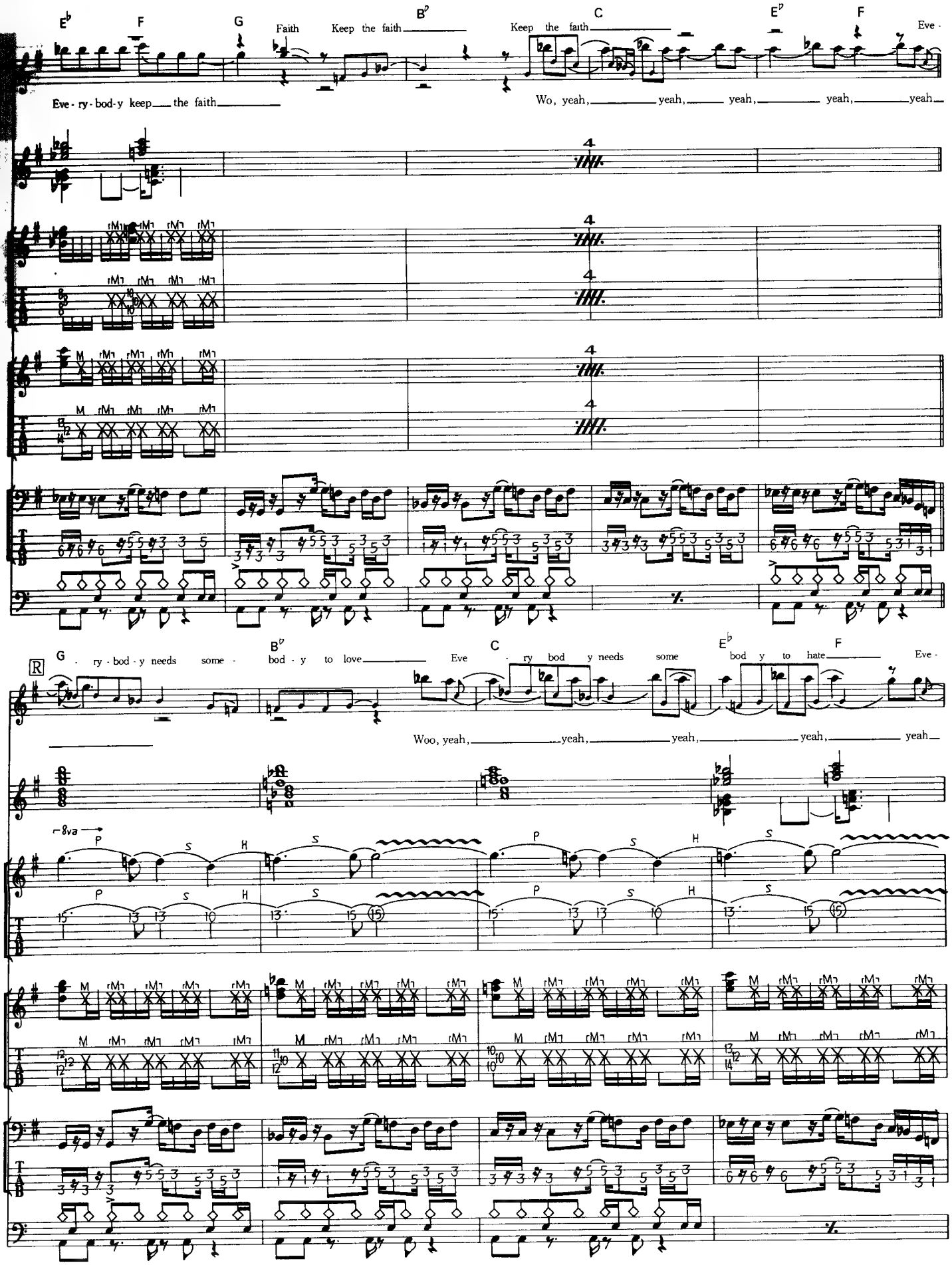

C
G
L G
B♭(onG)
8va
C(onG)
G

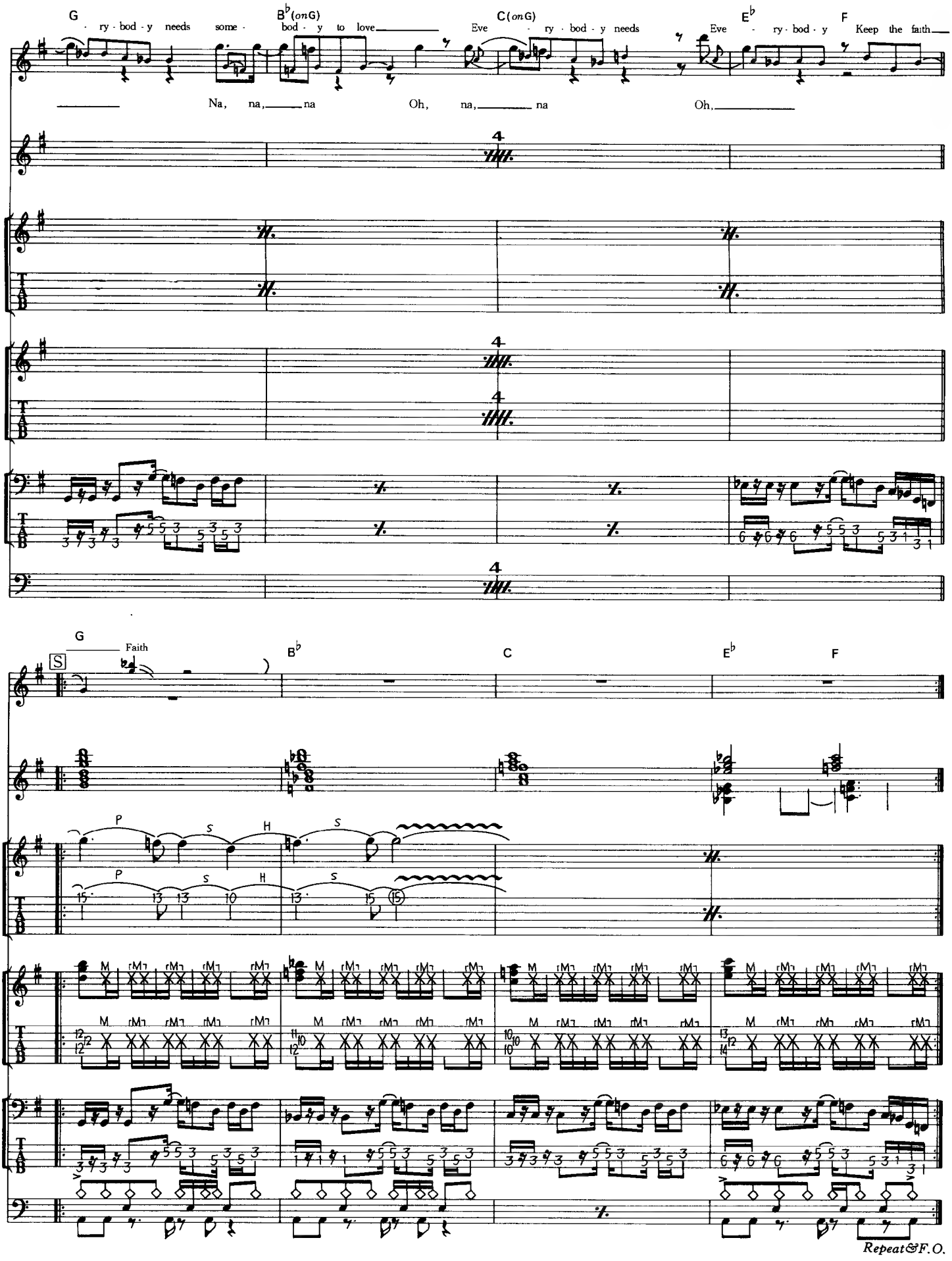

B♭
C
E♭
F
(8va)
B.C
H.U D P
H
S
M
G


N
G
Walk-ing in the foot - steps Of so - ci - e-ty lies
I don't like what I see no more Some-time's I wish that I was brind Some -
G
B♭
C
G
- time I wait for - ev-er
To stand out in the rain
So no one sees me cry - in'
Try-ing to wash a-way the pain Moth-er fath -
Eve -
8va
P
S
H
TAB


O
G B♭ C B♭ G
- ry - bod - y needs some - bod - y to love Eve - ry - bod - y needs some - bod - y to hate Eve -
- er There's things I've done I can't e - rase Eve - ry night we fall from grace
<A. Piano>
8va bassa
G B♭ C E♭ F
- ry - bod - y bitch - ing 'cause they can't get e - nough Eve ry - bod y please Eve ry - bod - y keep the faith
(It's) hard with the world in your face Try-ing to hold on Try - ing to hold on
(8va bassa)
(8va)
D.S.


Coda
C
G
Faith
Keep the faith
B♭
Keep the faith
F
P
Oh, you got to keep the faith
Try - ing to hold on
Try -
E♭
F
G
Faith
Keep the faith
B♭(on G)
Keep the faith
C
Q
- ing to hold on yeah
Oh,


E♭ F G Faith Keep the faith B♭ Keep the faith C E♭ F Eve -
Eve - ry - bod - y keep the faith
Wo, yeah, yeah, yeah, yeah, yeah
4
G - ry - bod - y needs some - B♭ bod - y to love Eve C - ry bod y needs some E♭ bod y to hate F Eve -
Woo, yeah, yeah, yeah, yeah, yeah
8va
P S H

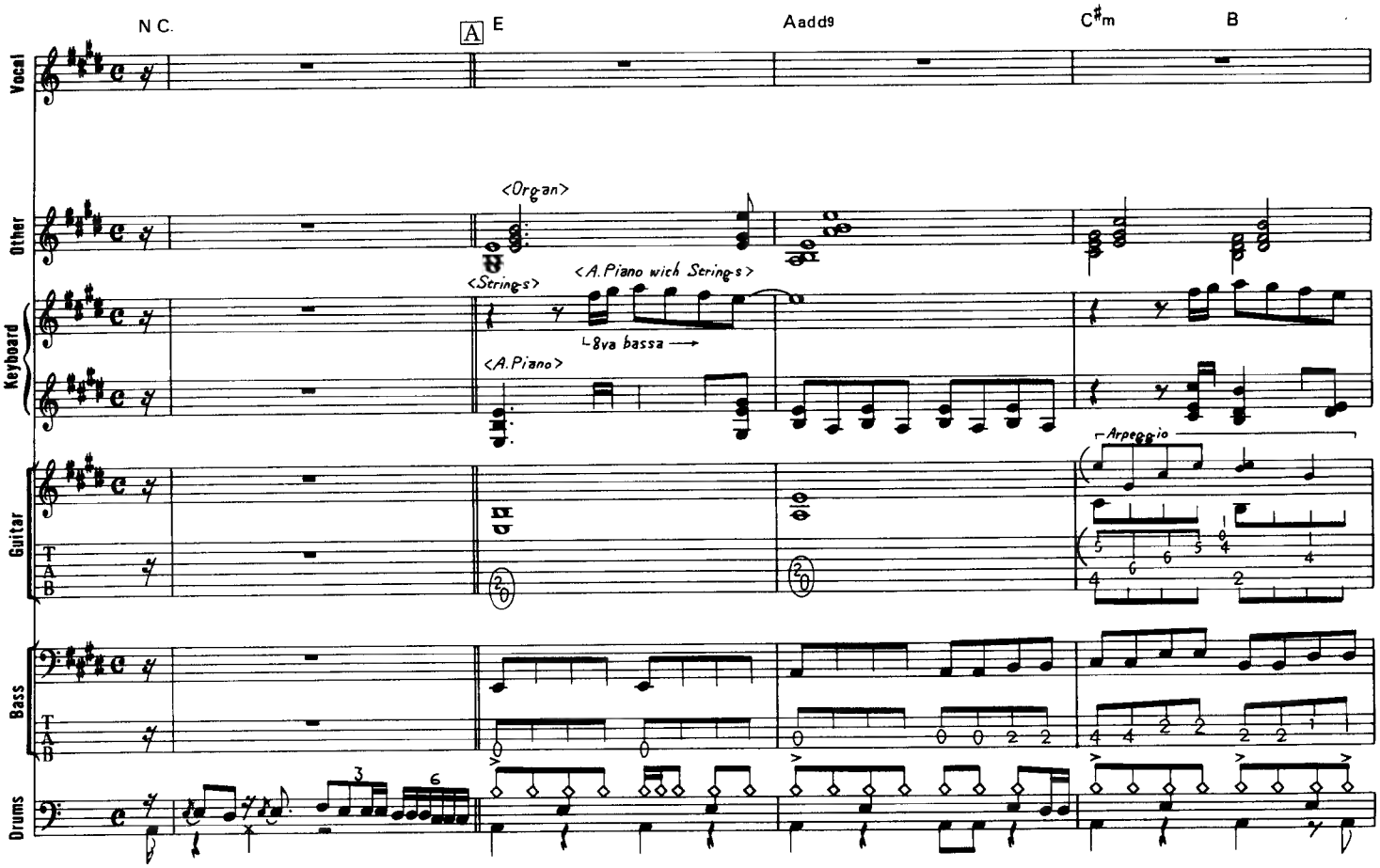

G
ry - bod - y needs some -
B♭(onG)
bod - y to love
C(onG)
Eve - ry - bod - y needs
E♭
Eve - ry - bod - y
F
Keep the faith
Na, na, na
Oh, na, na
Oh,
G
Faith
S
B♭
C
E♭
F
P S H S
P S H S
Repeat&F.O.

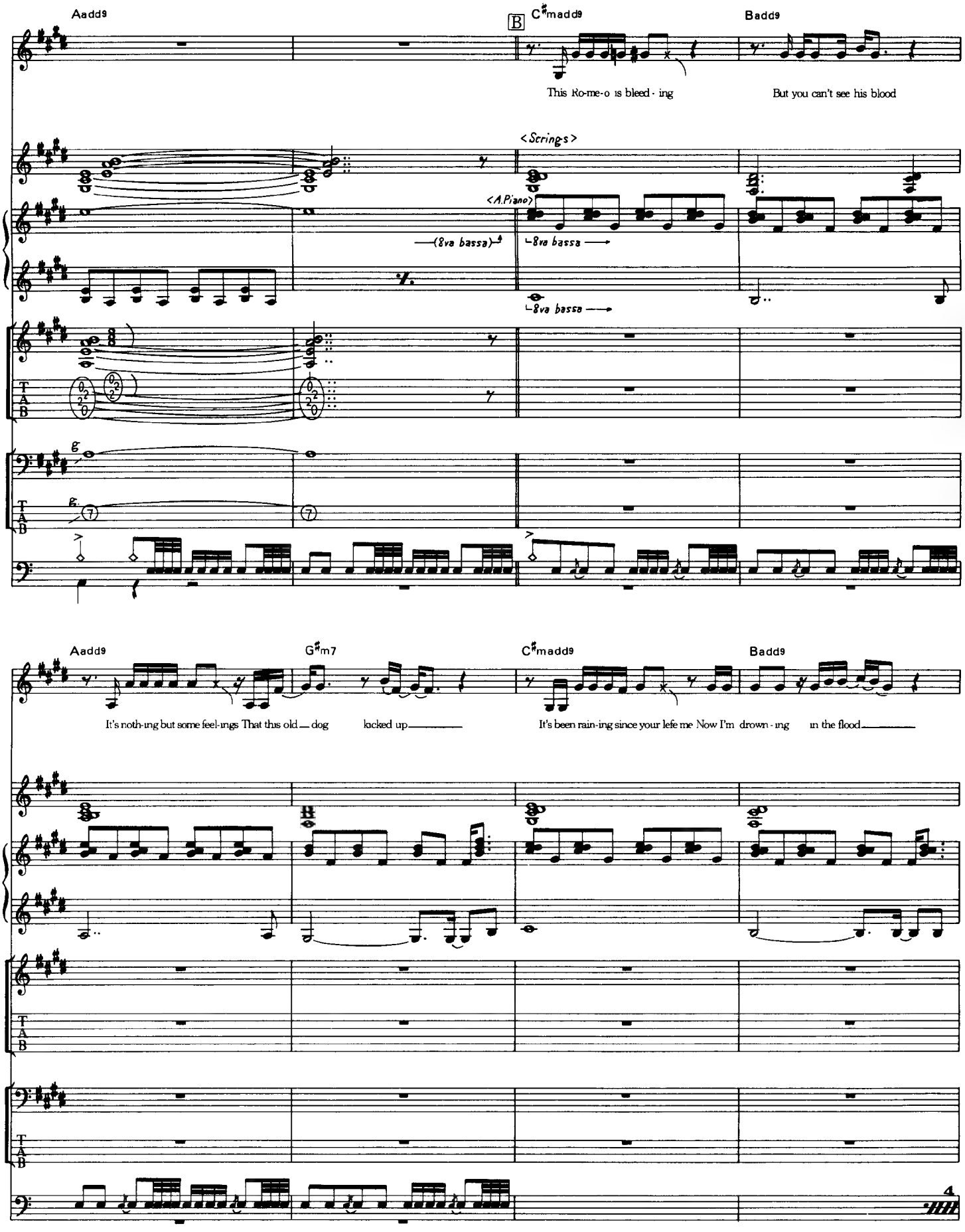
ALWAYS

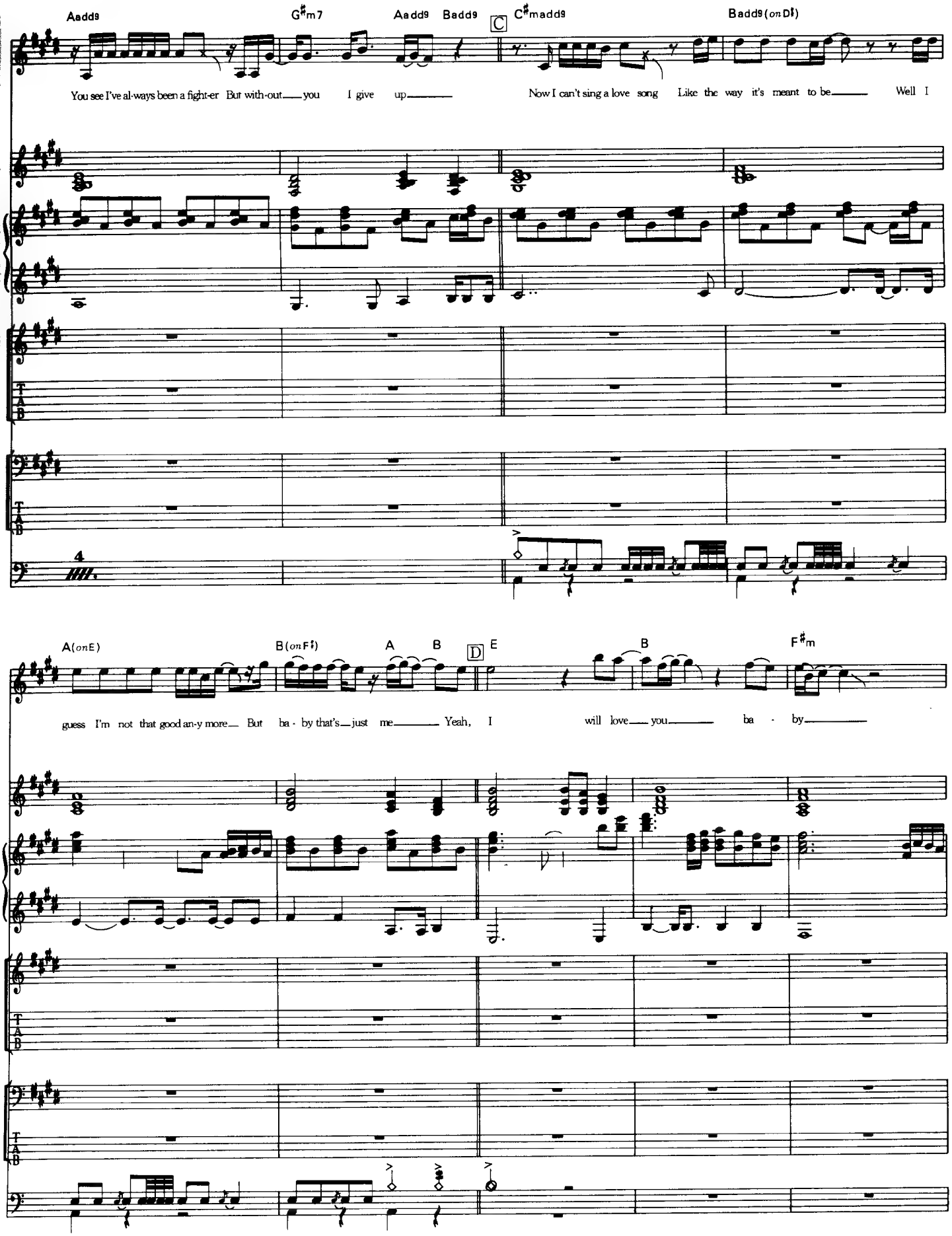
올웨이스

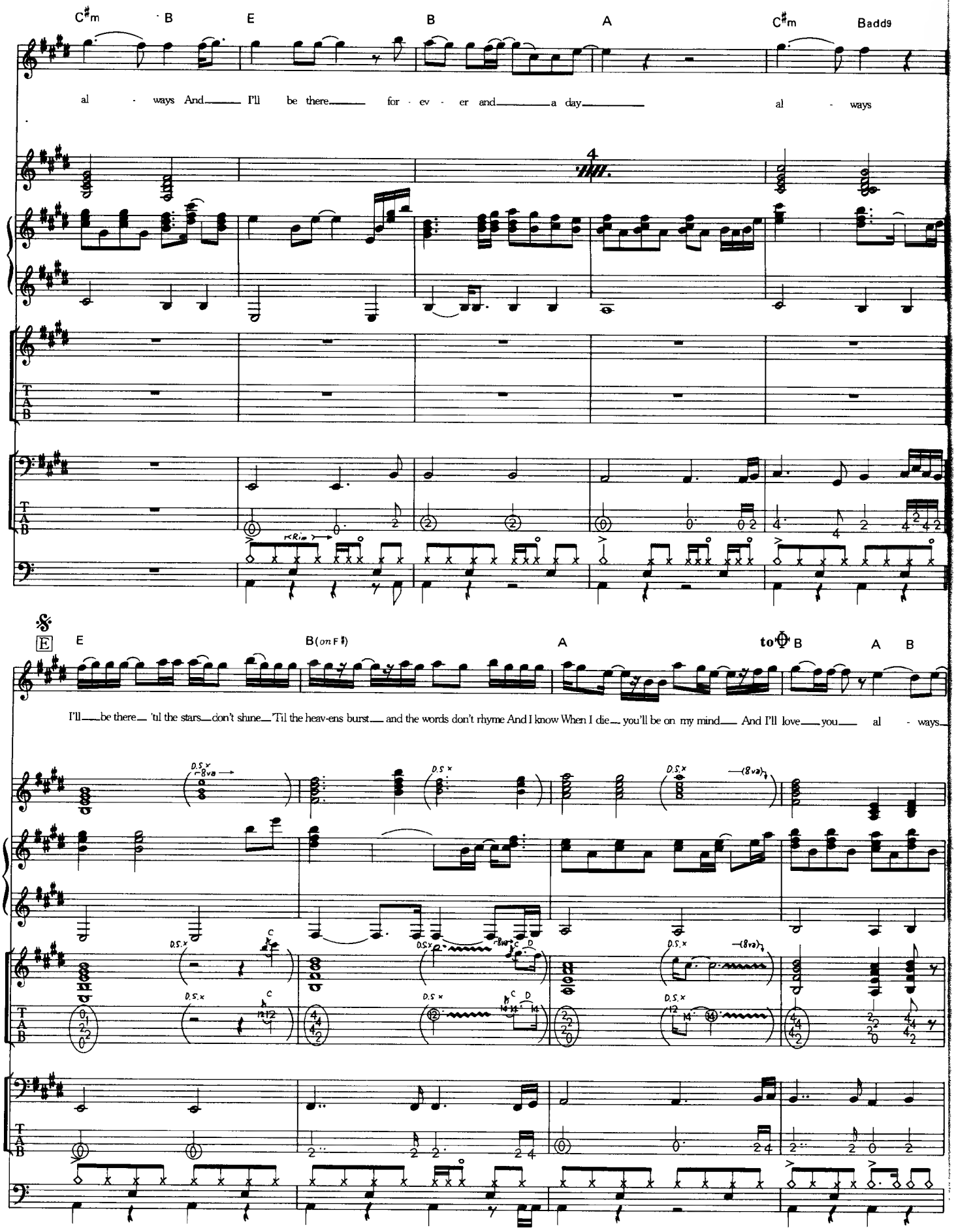
Words & Music by J. Bon Jovi

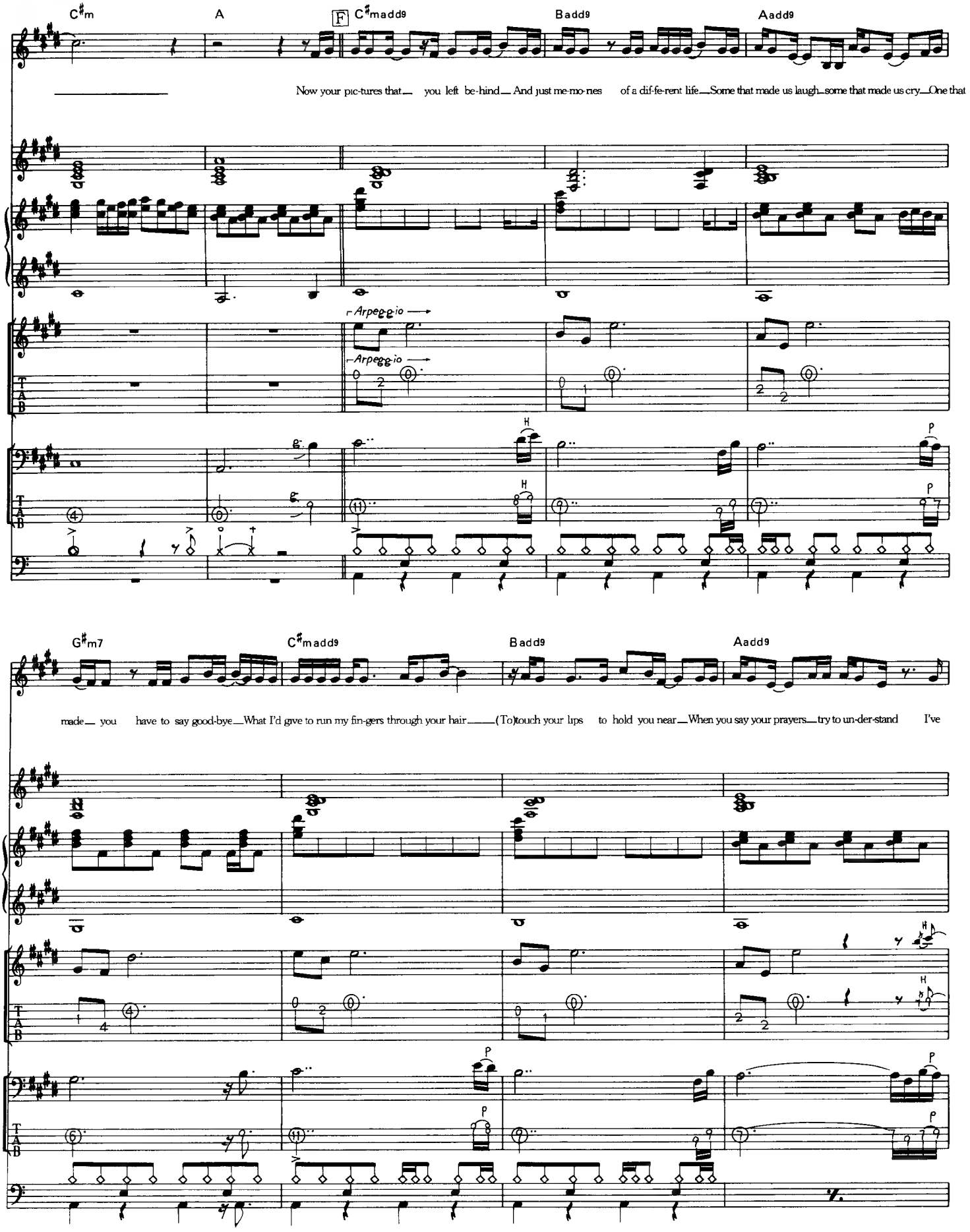
이 앨범에 처음으로 수록된 신곡으로 싱글 커트된 넘버이다. 슬로 템포의 곡이므로 각파트(특히 드럼 & 베이스)는 리듬에 세심한 주의를 기울이자. 키보드는 스트링스와 오르간이 있고 그 위에 피아노가 들어가 있으므로 2단으로 나누어서 적었다. 코드는 add 9 코드를 많이 사용하고 있기 때문에 독특한 분위기를 내고 있다. 기타는 1단으로 적혀 있으나 장소에 따라서는(솔로 파트 등의 부분) 아래 위로 나뉘어 있으므로 주의하자. F의 아르페지오 부분은 에픽터로 꽤 강하게 코러스를 걸고 있다. 기타 솔로는 간주와 엔딩에 있고 노멀한 펜타토닉 스케일을 사용한 플레이이다. 슬로 템포인 만큼 박 머리의 타이밍을 확고히 맞추어 연주하지 않으면 빨라짐으로 주의하자. 드럼은 A의 4마디부터 F의 4마디까지가 브러시를 사용한 플레이로 돼 있다. 뛰는 보컬을 노래하기 쉽게 하기 위해서도 베이스와 함께 확고히 리듬을 지키는 것이 중요하다.

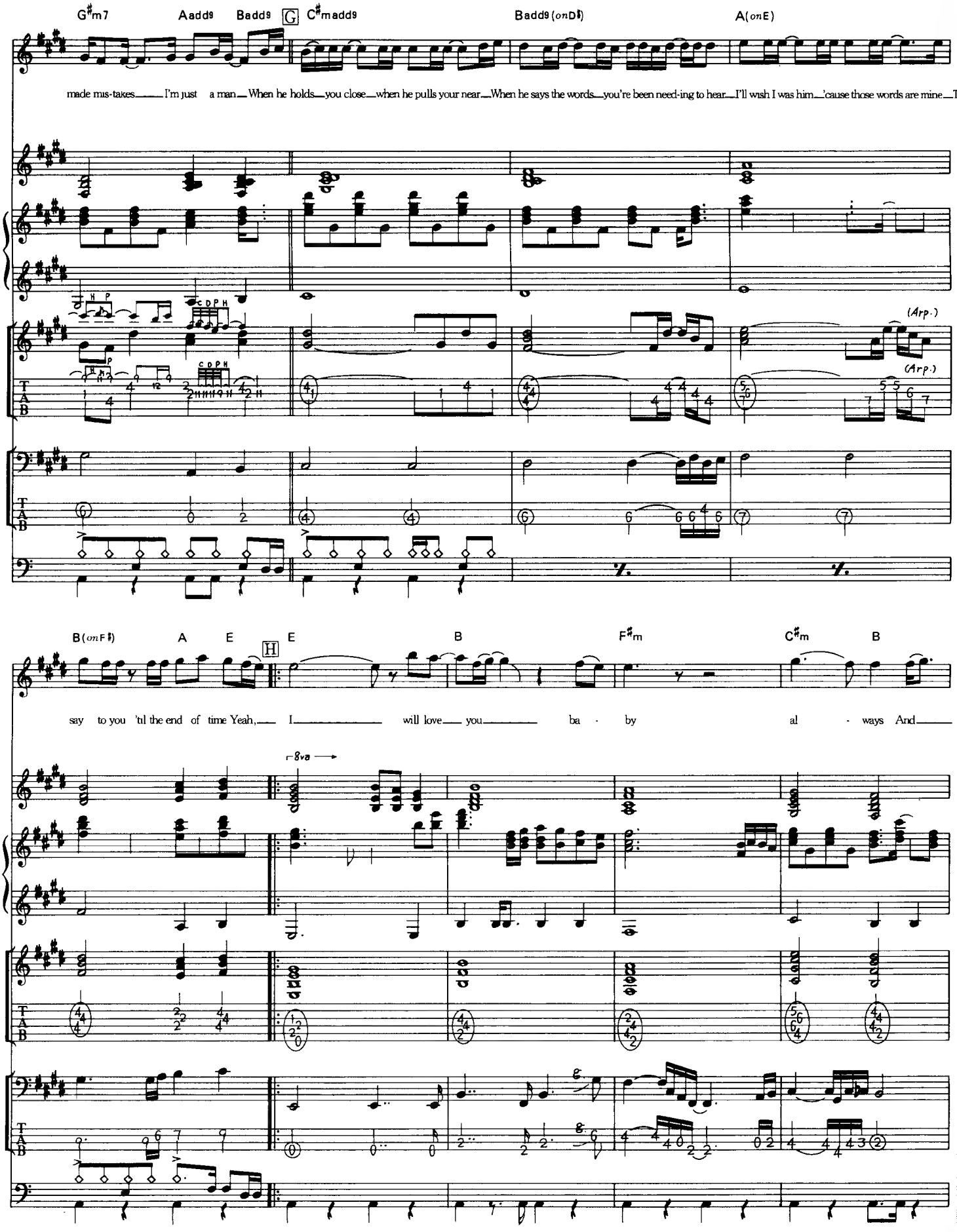


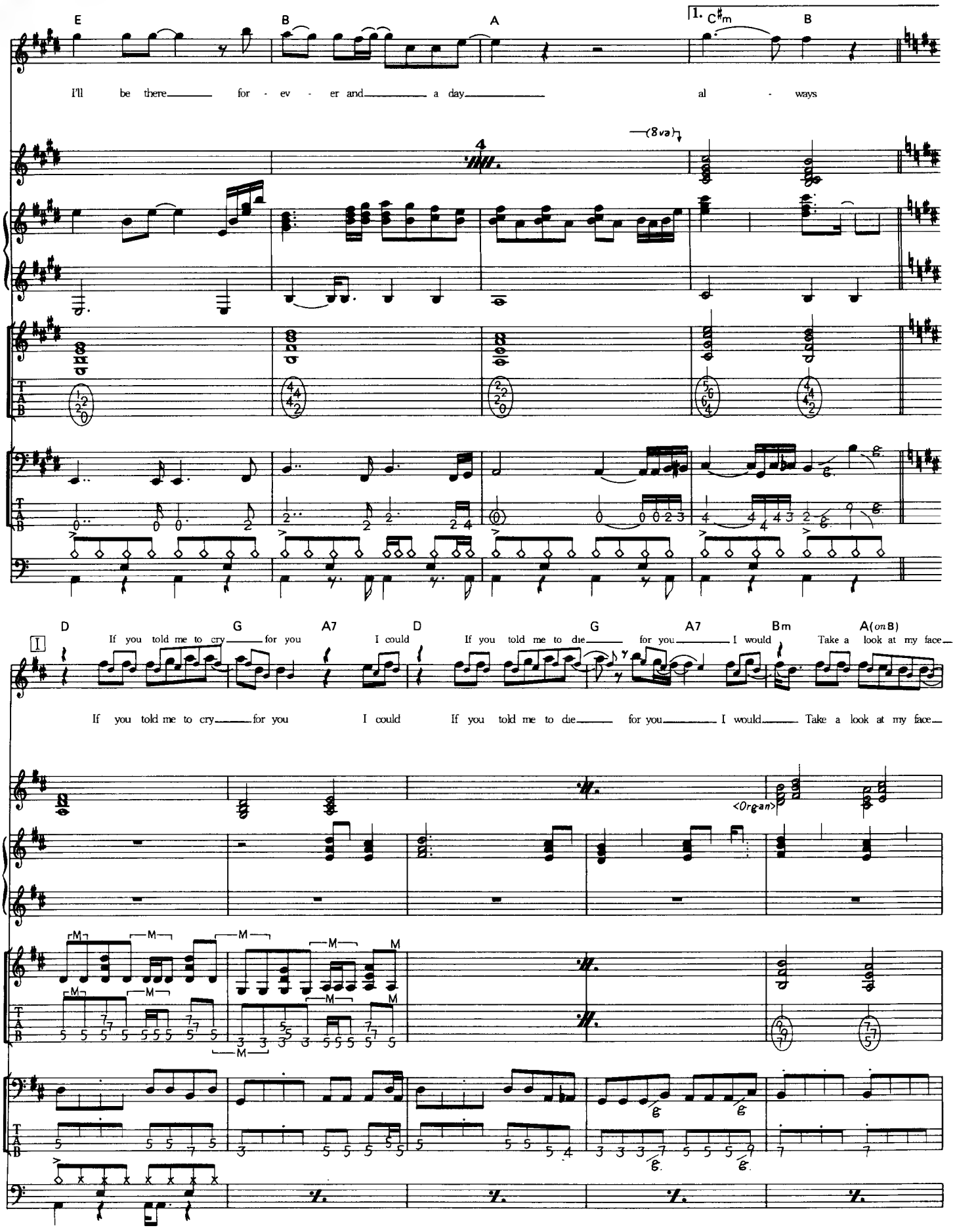

Aadd9
B
C♯madd9
Badd9
This Ro-me-o is bleed - ing
But you can't see his blood
<Strings>
<A.Piano>
(8va bassa)
8va bassa
8va bassa
Aadd9
G♯m7
C♯madd9
Badd9
It's noth-ing but some feel-ings That this old dog kicked up
It's been rain-ing since your lefe me Now I'm drown - ing in the flood
4

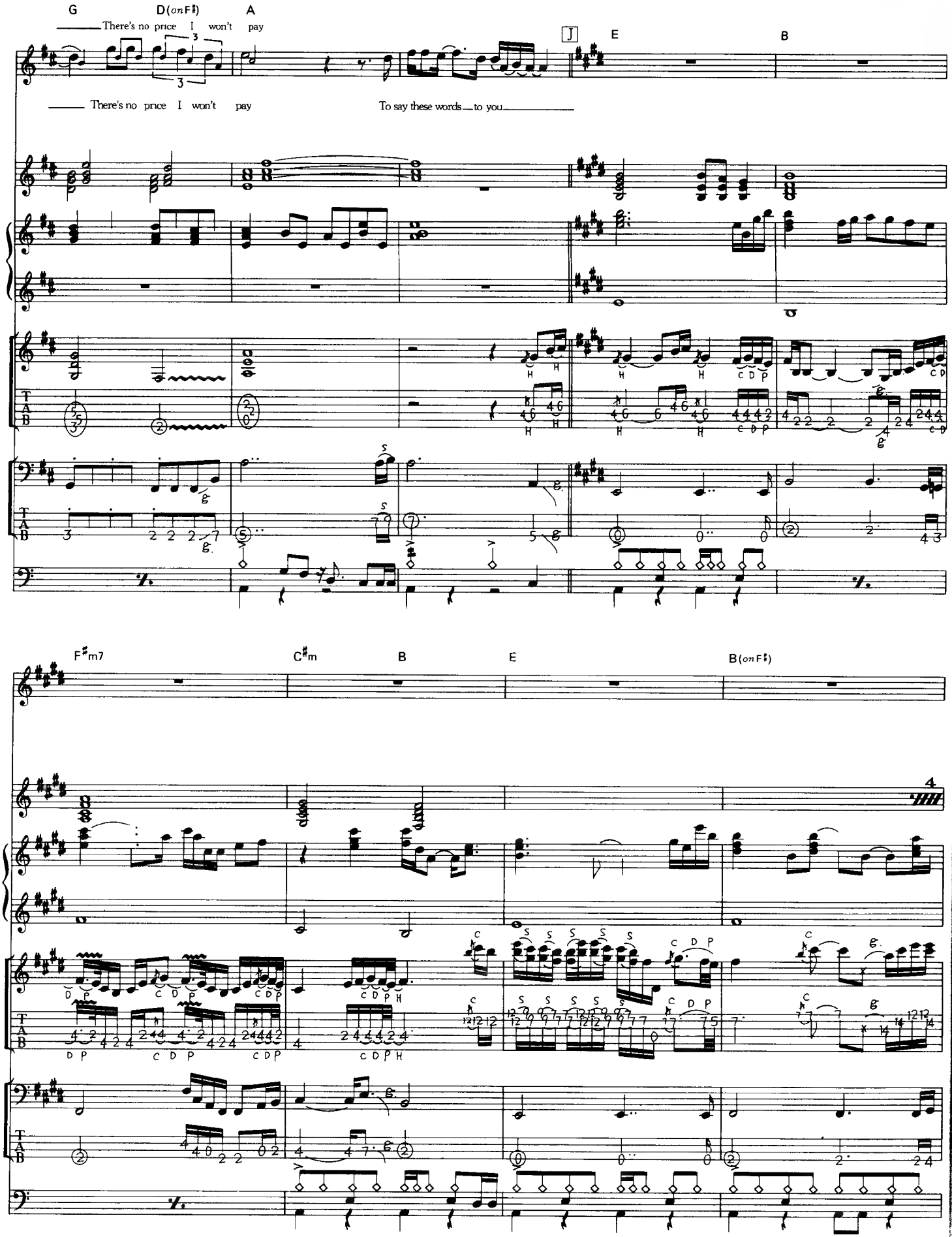

Aadd9
G♯m7
Aadd9
Badd9
C
C♯madd9
Badd9(onD♮)
You see I've al-ways been a fight-er But with-out you I give up
Now I can't sing a love song Like the way it's meant to be Well I
A(onE)
B(onF♮)
A
B
D
E
B
F♯m
guess I'm not that good an-y more But ba - by that's just me Yeah, I will love you ba - by
TAB

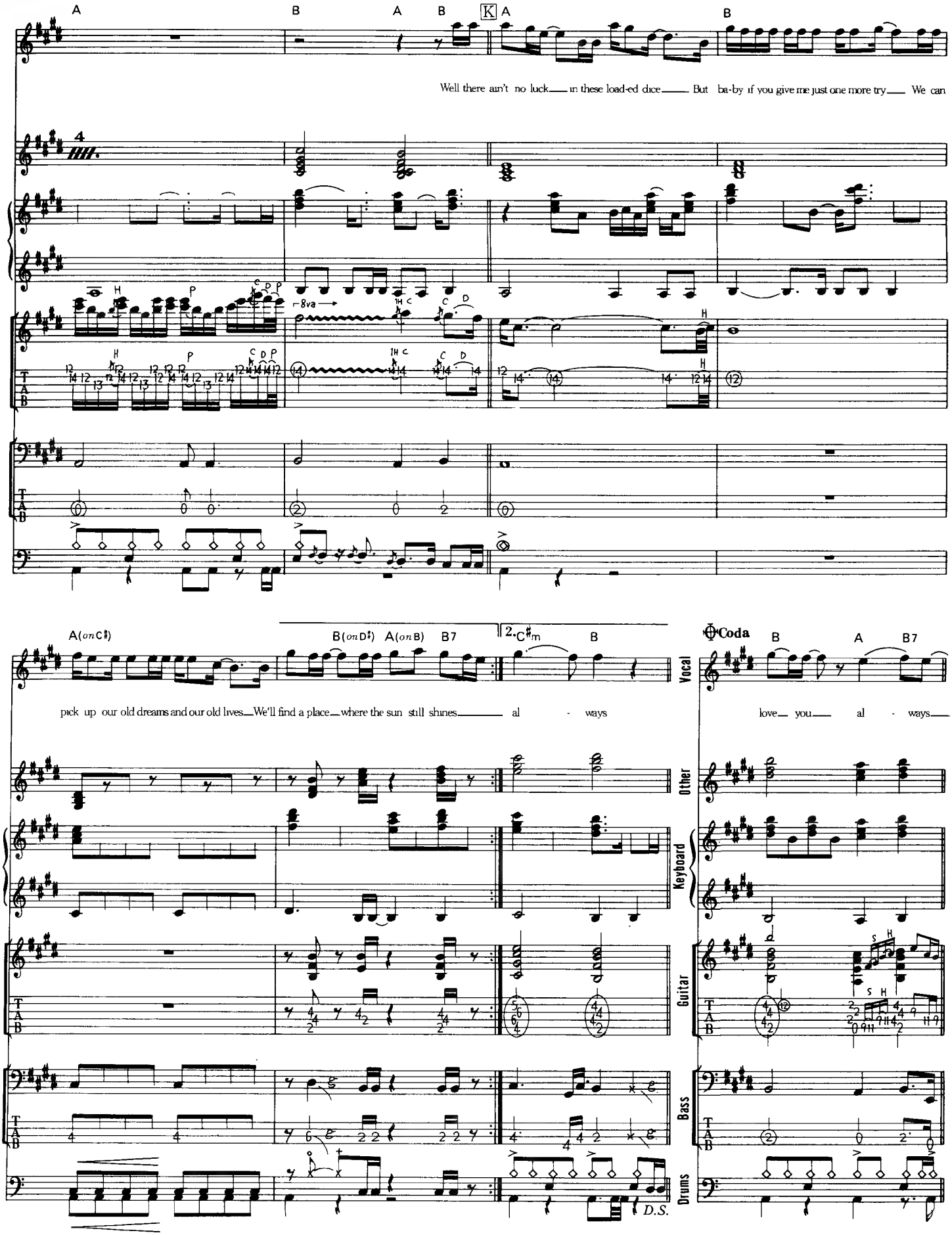

C#m B E B A C#m Badd9
al - ways And I'll be there for - ev - er and a day al - ways
E E B(on F♯) A to B A B
I'll be there 'til the stars don't shine 'Til the heav-ens burst and the words don't rhyme And I know When I die you'll be on my mind And I'll love you al - ways

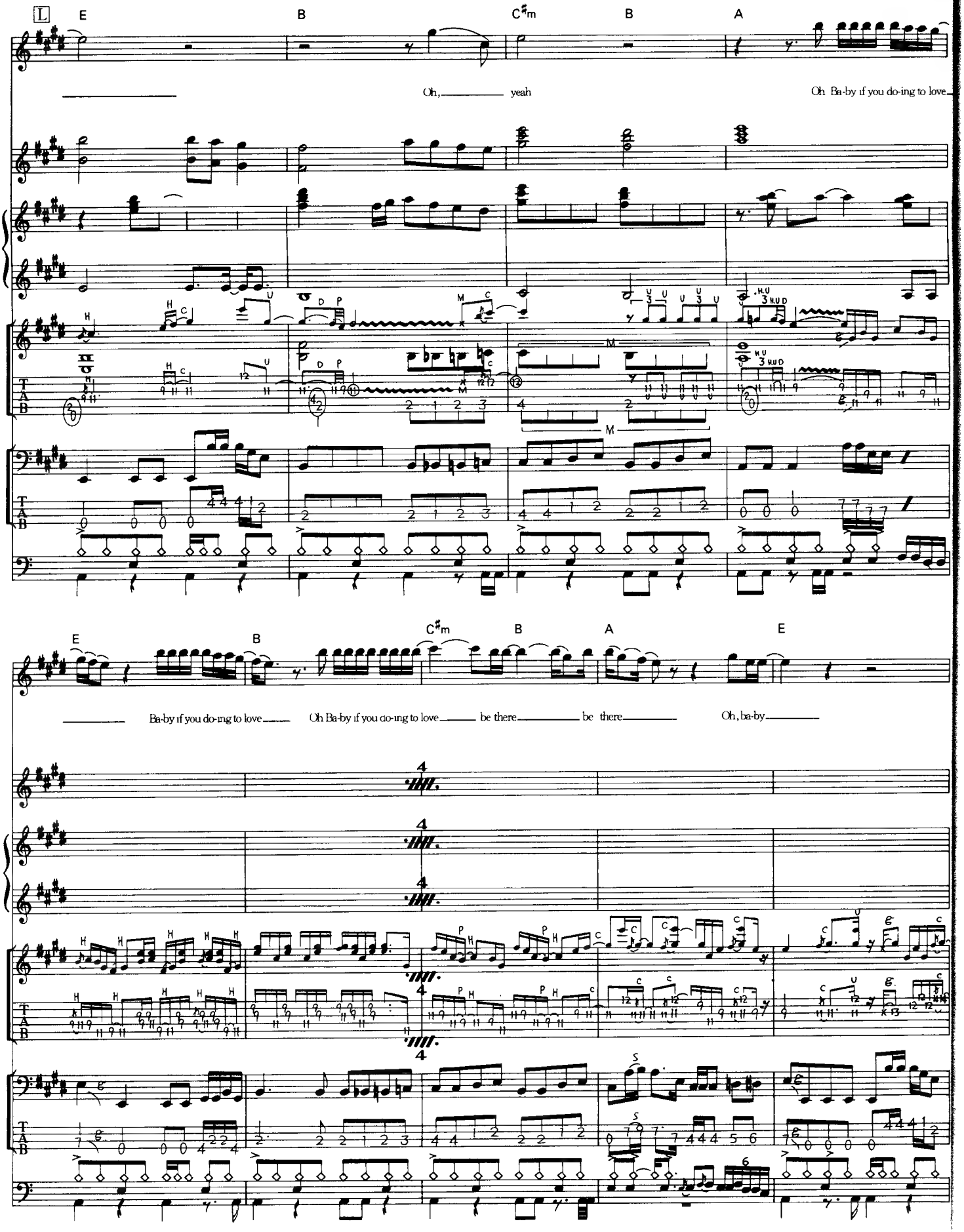

C♯m
A
F
C♯madd9
Badd9
Aadd9
Now your pic-tures that you left be-hind And just me-mo-nes of a dif-fe-rent life Some that made us laugh some that made us cry One that
Arpeggio
G♯m7
C♯madd9
Badd9
Aadd9
made you have to say good-bye What I'd give to run my fin-gers through your hair (To)touch your lips to hold you near When you say your prayers try to un-der-stand I've

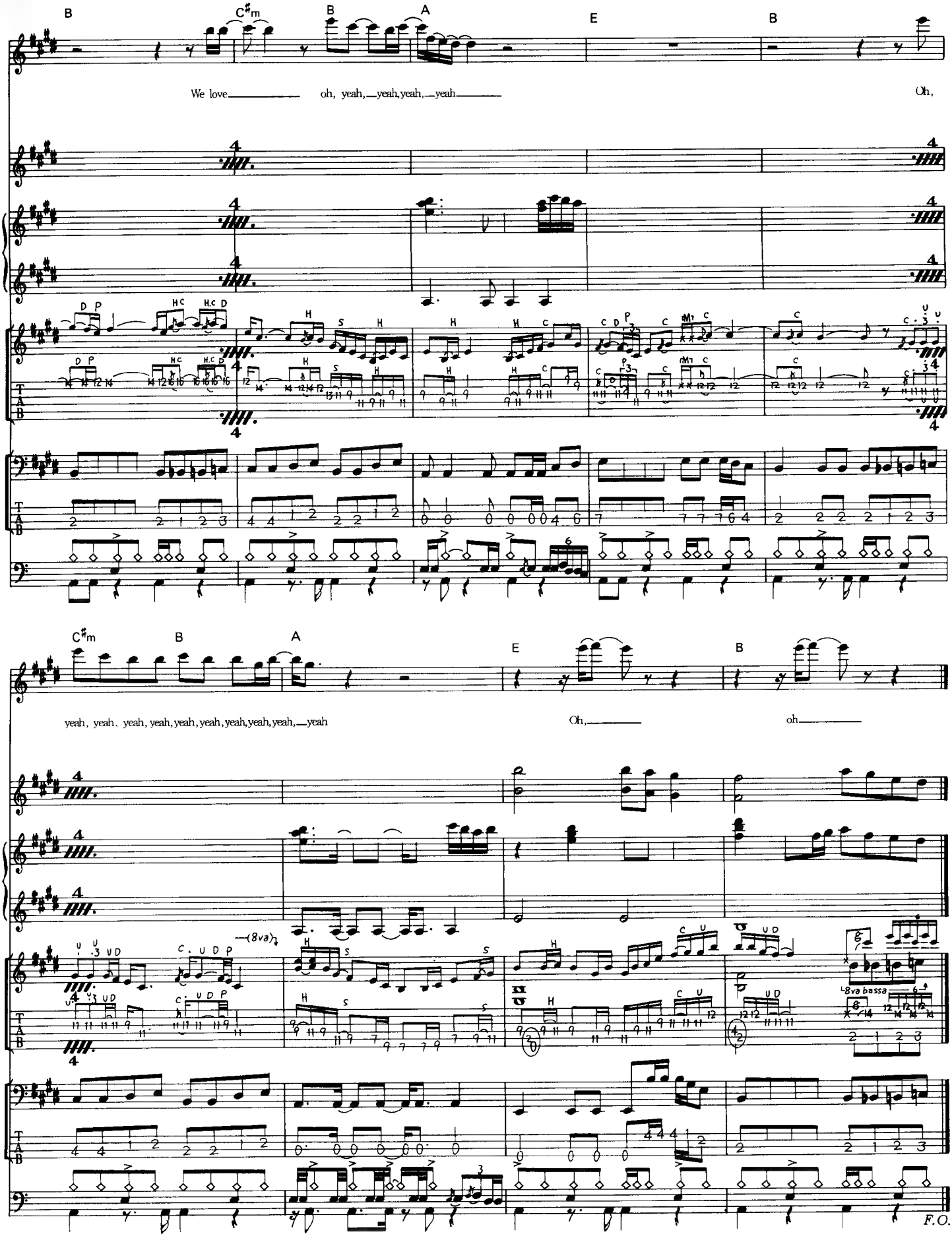

G♯m7
Aadd9
Badd9
G
C♯madd9
Badd9 (on D♯)
A (on E)
made mis-takes I'm just a man When he holds you close when he pulls your near When he says the words you're been need-ing to hear I'll wish I was him 'cause those words are mine To
(Arp.)
(Arp.)
B (on F♯)
A
E
H
E
B
F♯m
C♯m
B
say to you 'til the end of time Yeah, I will love you ba - by al - ways And
8va


E
B
A
1. C♯m
B
I'll be there for - ev - er and a day al - ways
(8va)
D
G
A7
D
G
A7
Bm
A(on B)
If you told me to cry for you I could
If you told me to die for you I would
Take a look at my face
If you told me to cry for you I could If you told me to die for you I would Take a look at my face
<Organ>


G
D(on F♯)
A
There's no price I won't pay
J
E
B
There's no price I won't pay
To say these words to you
F♯m7
C♯m
B
E
B(on F♯)
4
T
A
B


A
B
A
B
K
A
B
Well there ain't no luck in these load-ed dice But ba-by if you give me just one more try We can
8va
A(on C♯)
B(on D♯)
A(on B)
B7
2. C♯m
B
Coda
B
A
B7
pick up our old dreams and our old lives We'll find a place where the sun still shines al - ways
love you al - ways
Vocal
Other
Keyboard
Guitar
Bass
Drums
D.S.


L
E
B
C♯m
B
A
Oh, yeah
Oh Ba-by if you do-ing to love
E
B
C♯m
B
A
E
Ba-by if you do-ing to love
Oh Ba-by if you do-ing to love
be there
be there
Oh, ba-by
TAB


B
C♯m
B
A
E
B
We love
oh, yeah, yeah, yeah, yeah
Oh,
C♯m
B
A
E
B
yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah
Oh,
oh
(8va)
8va bassa
F.O.

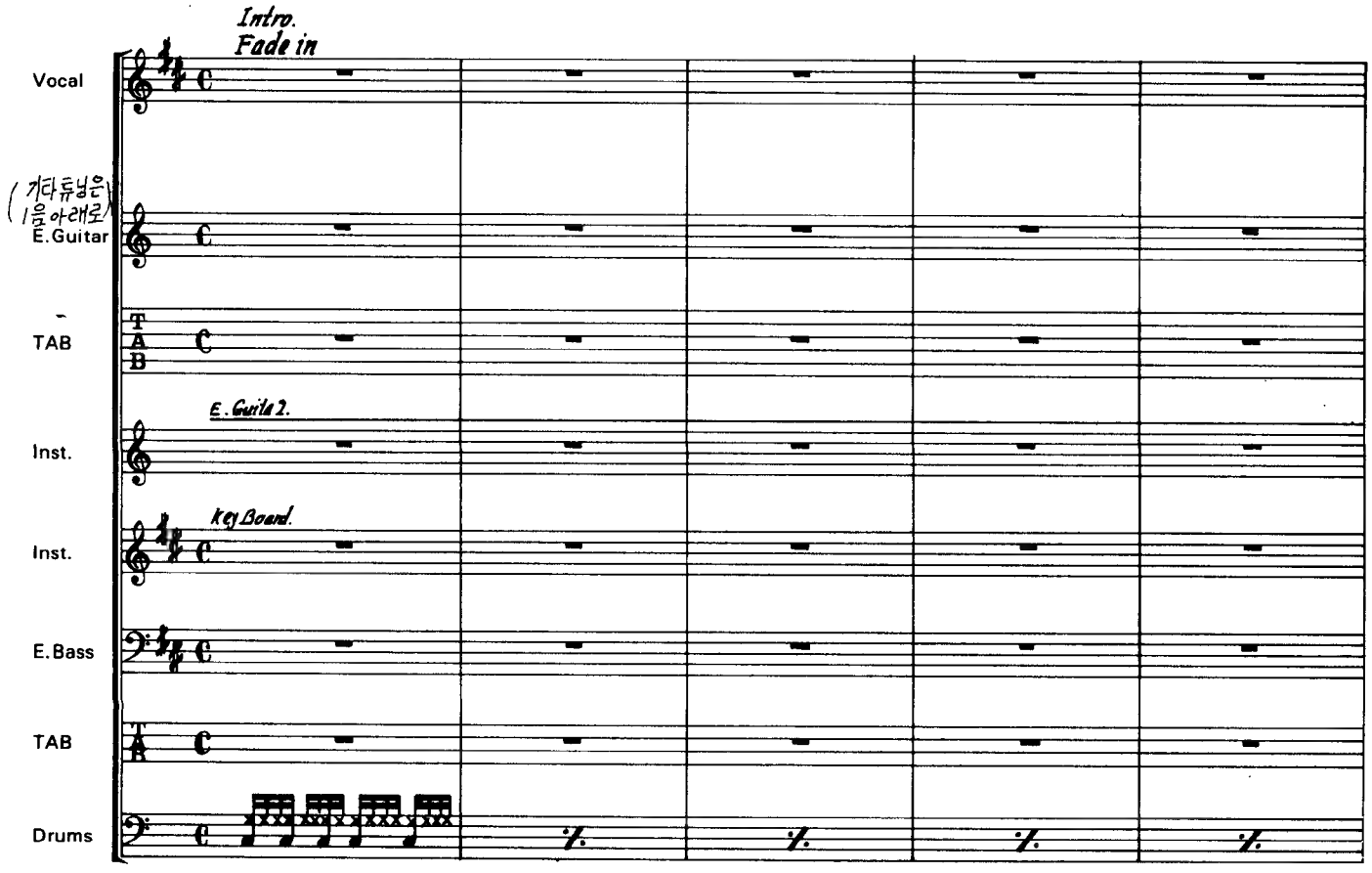
LAY YOUR HANDS ON ME

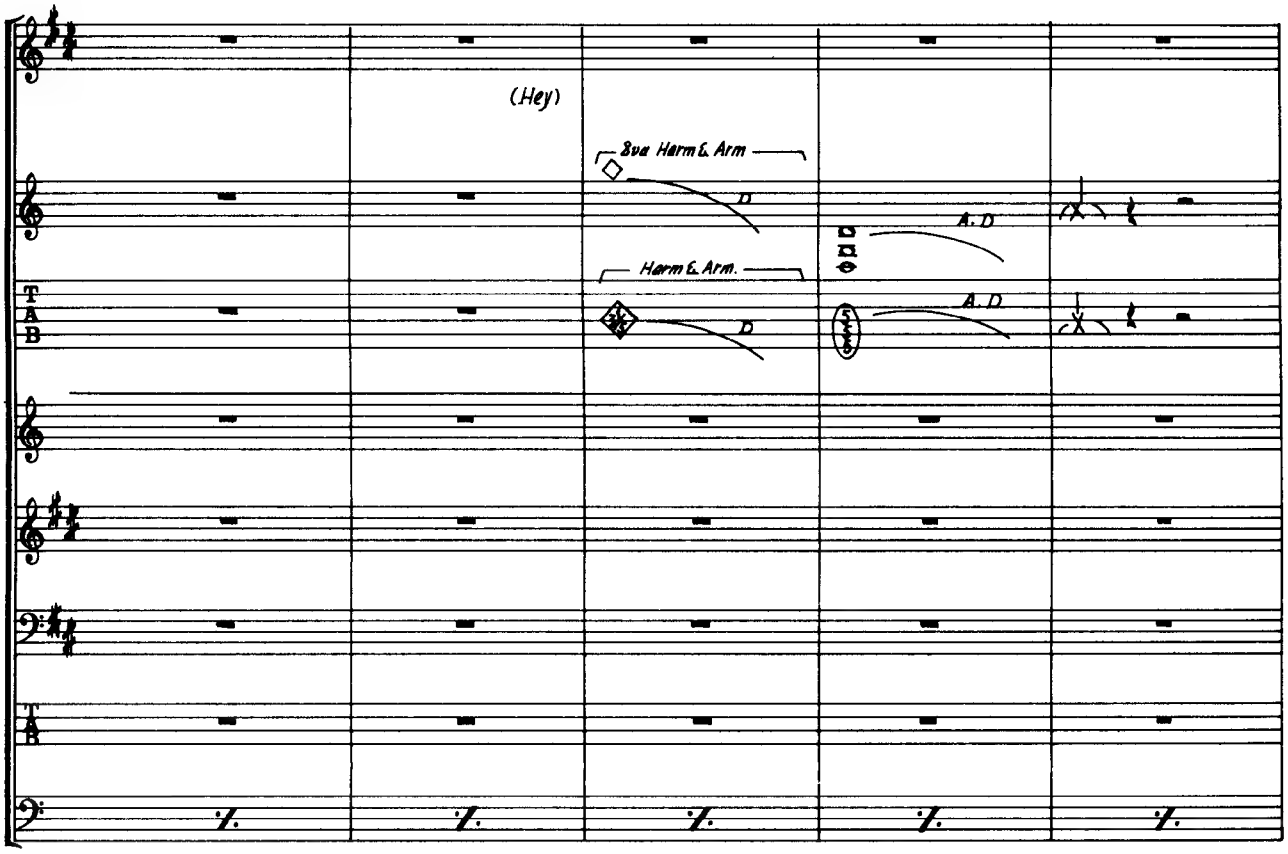
레이 유어 핸즈 온 미

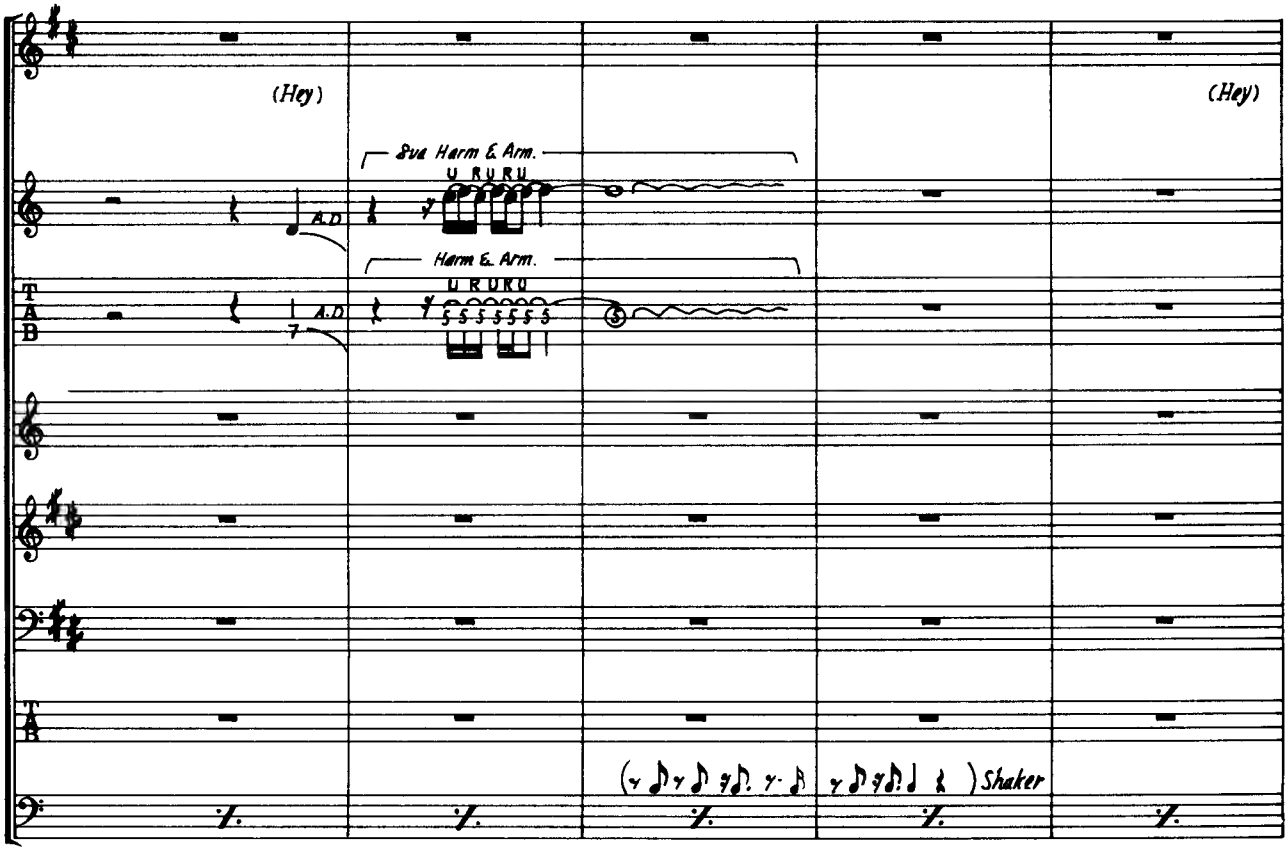
Words & Music by J. Bon Jovi, R. Sambora

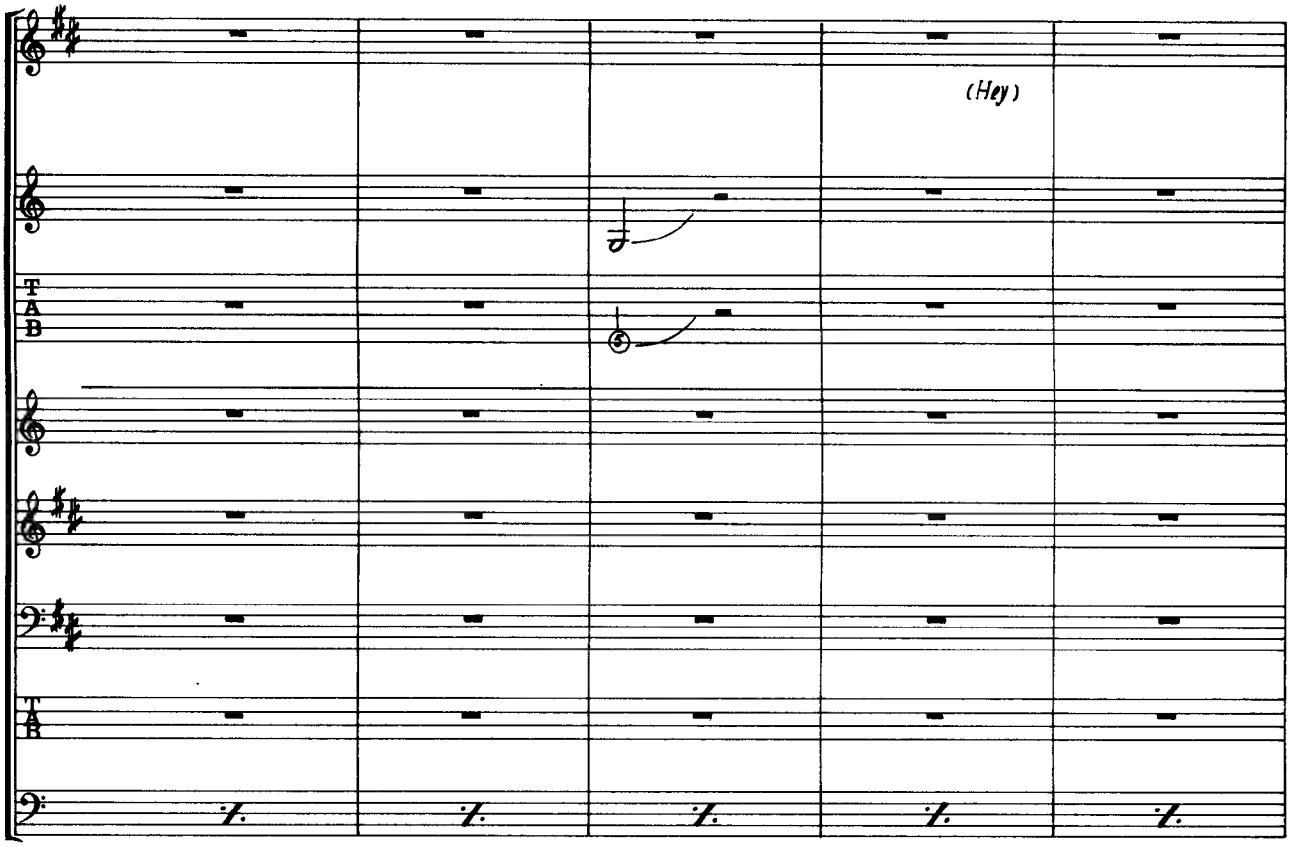
A면 톱인 이 넘버는 베이스 드럼의 비트에 실려 페이드 인 해 오는 일렉기타의 음이 효과적으로 들어가 앨범의 인트로덕션으로서도 충분히 자극이 있는 것. 일렉기타의 튜닝은 줄을 전부 1음씩 내려둔다. 인트로 부분에는 하모닉스 & 암, 또는 리허설 마크 Ⓔ의 기타 솔로 중에서도 암 위즈 피킹이라는 것과 같이 암을 사용하고 있는 곳도 많음으로 레코드를 잘 듣고 필링을 파악하고 아밍의 연습을 하자.

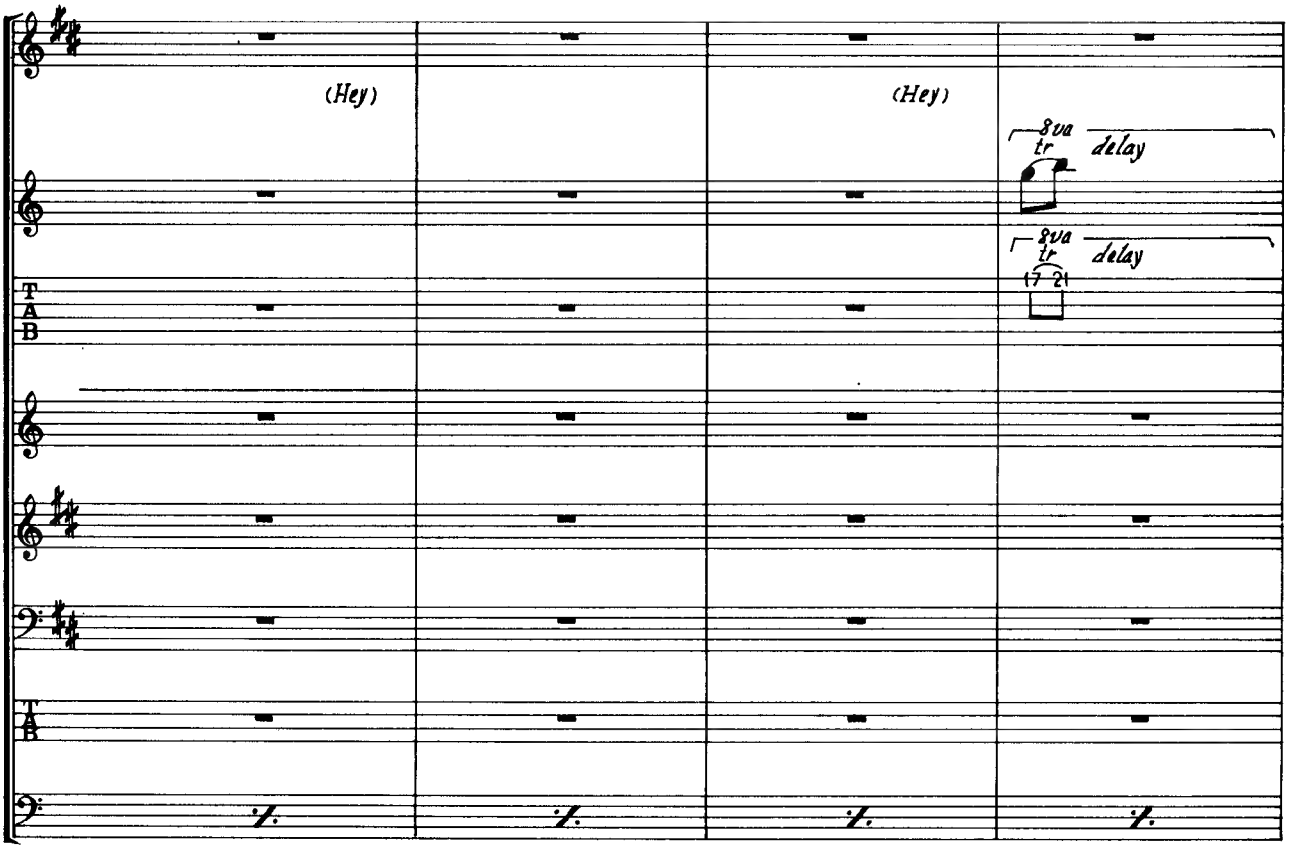
리허설 마크 Ⓑ와 Ⓒ의 부분을 기본적으로 2마디 패턴을 일렉기타와 일렉 베이스가 유니즌으로 연주하는 것인데 중요한 패턴이므로 한음한음 소중히 연주하자. 키보드는 오르간계의 음이 사용되어 있어 온음표의 화음을 연주하는 백킹이 많으나 처음에 확고히 화음을 내도록 주의하자. 끝 마디에서는 각 악기의 음을 확고히 끊을 것.

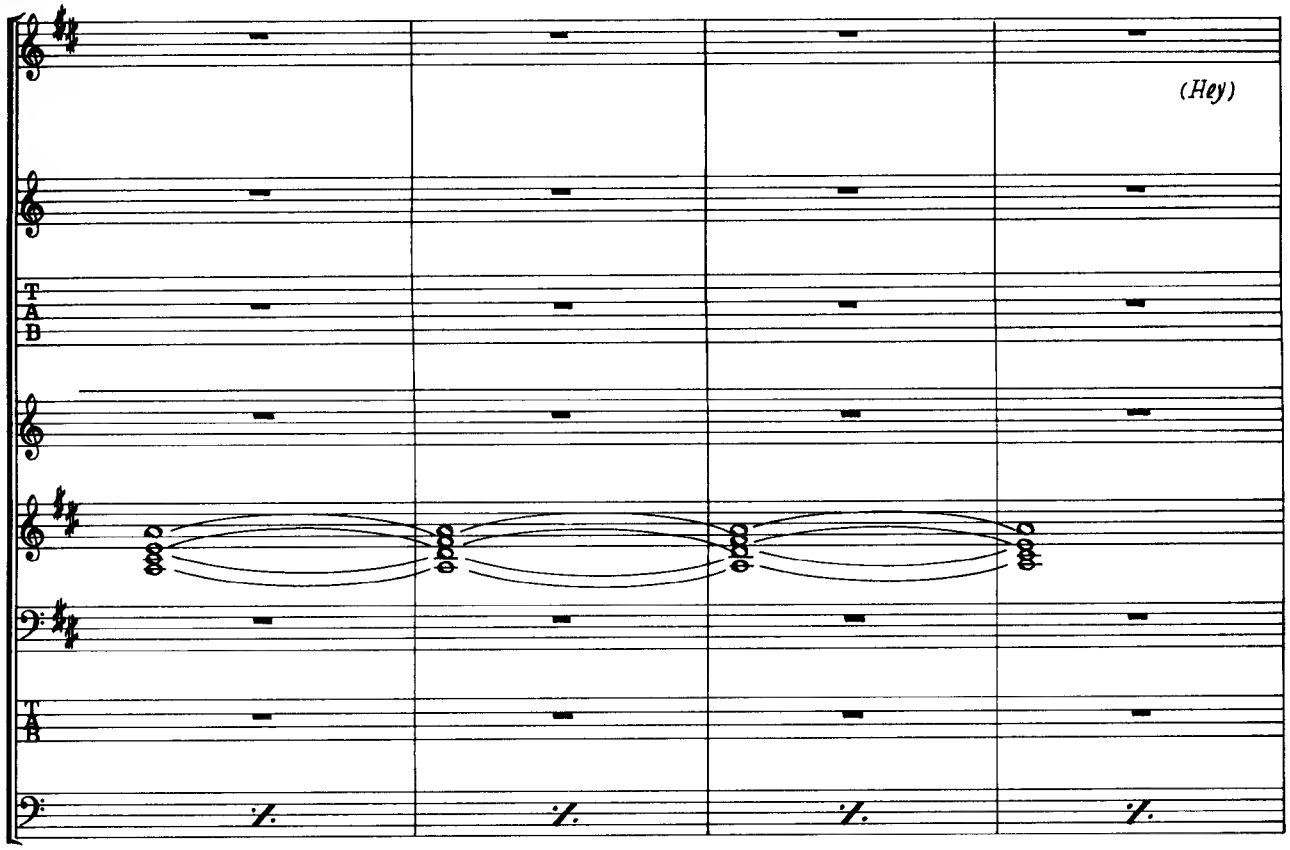


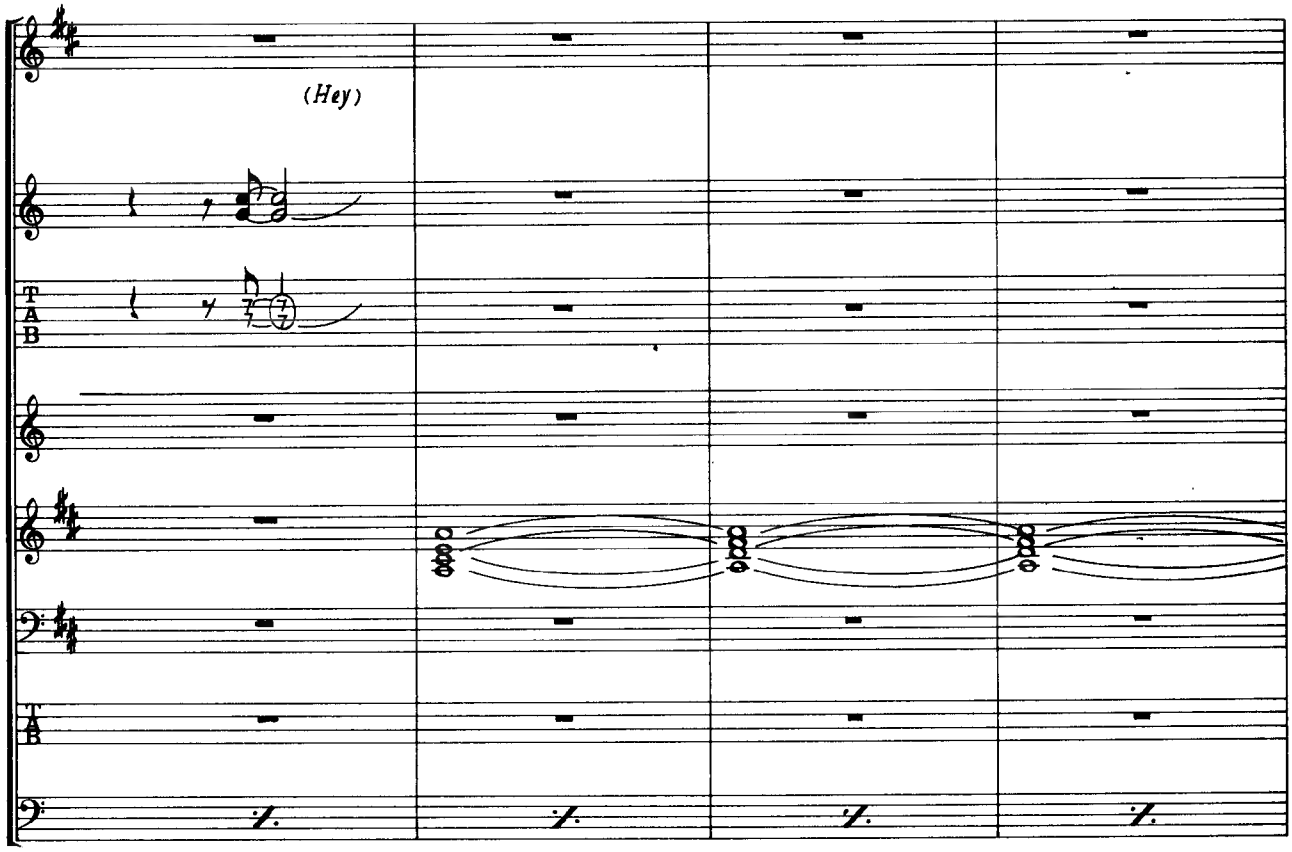

(Hey)
8va Harm & Arm
D
A.D
Harm & Arm.
D
A.D

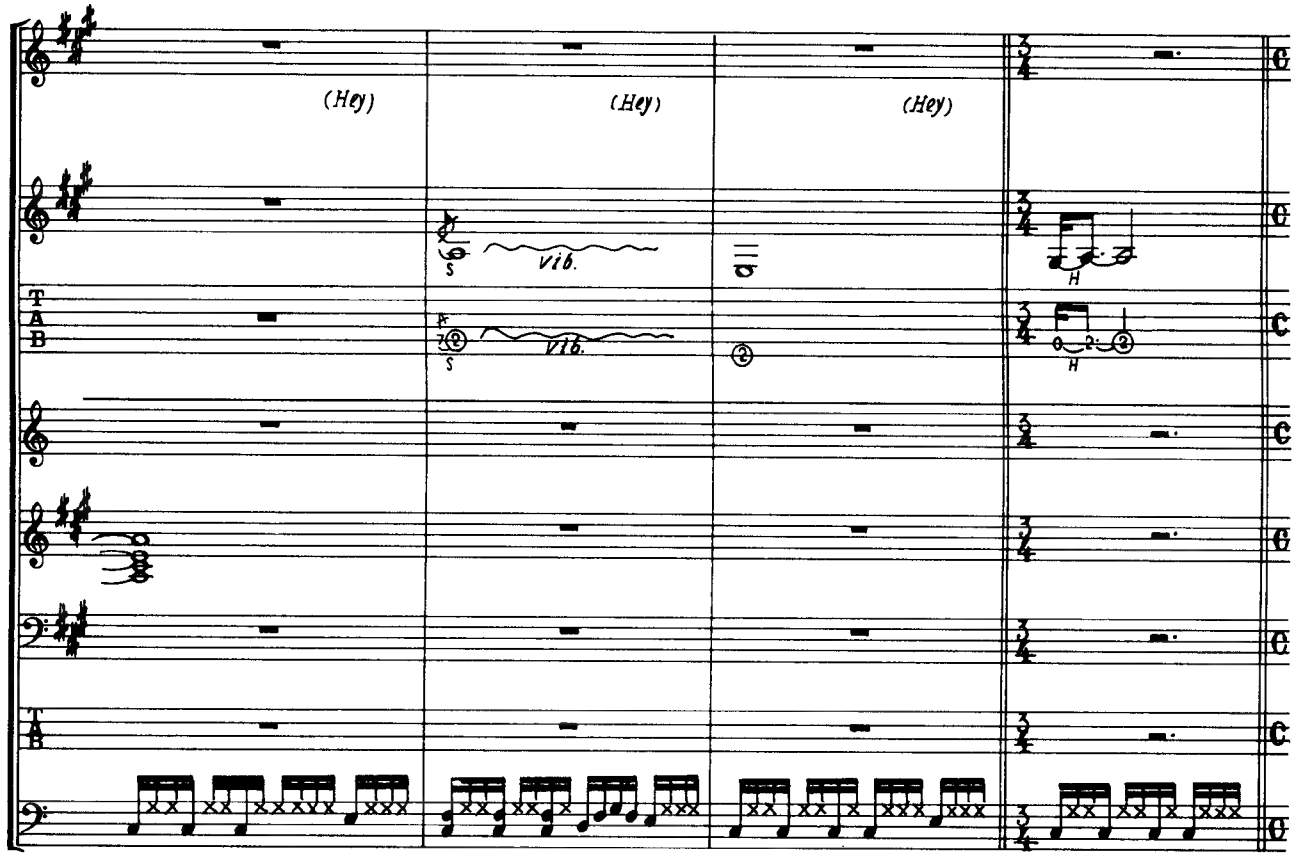

(Hey)
(Hey)
8va Harm & Arm.
U R U R U
A.D
Harm & Arm.
U R U R U
A.D
7
)Shaker

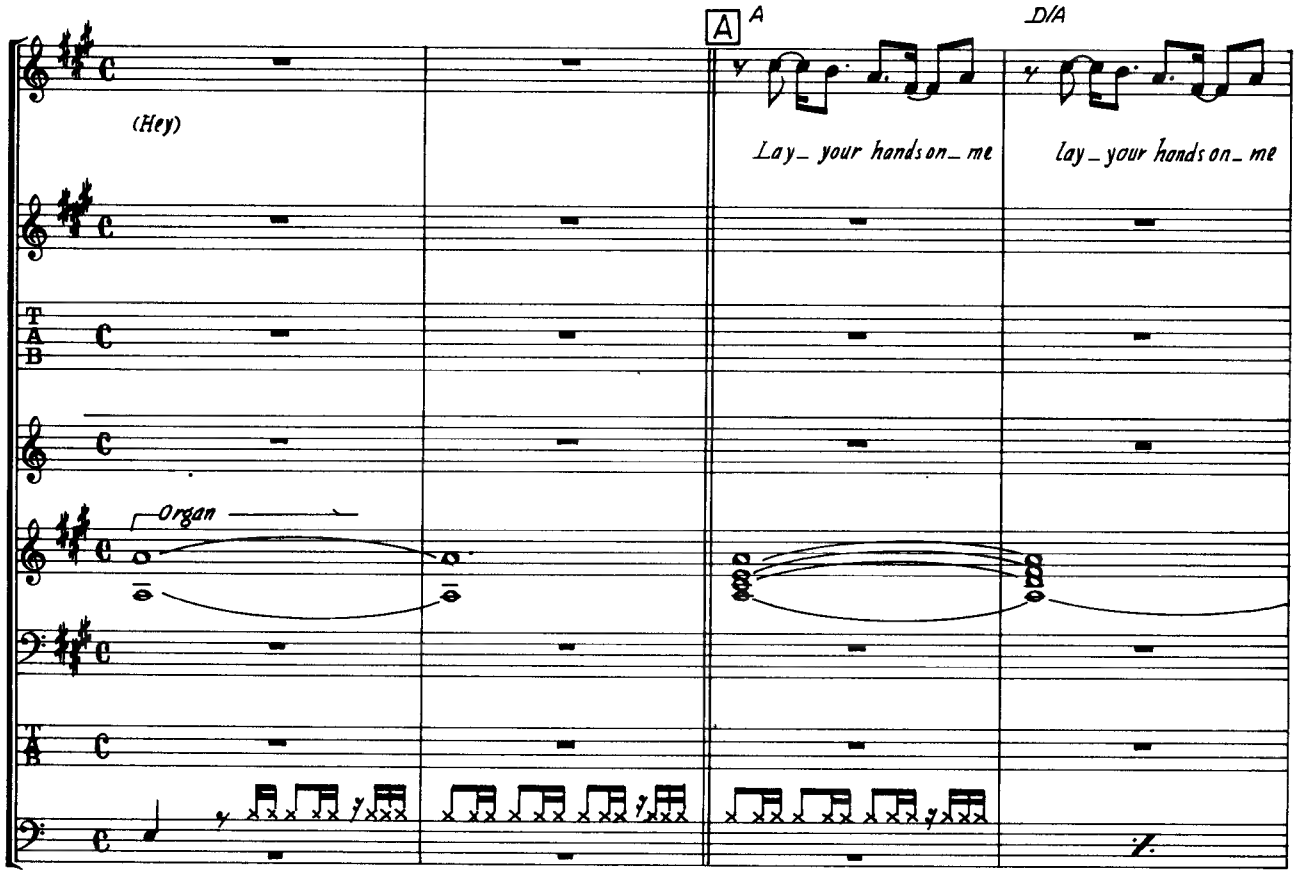

(Hey)
T
A
B
T
A
B

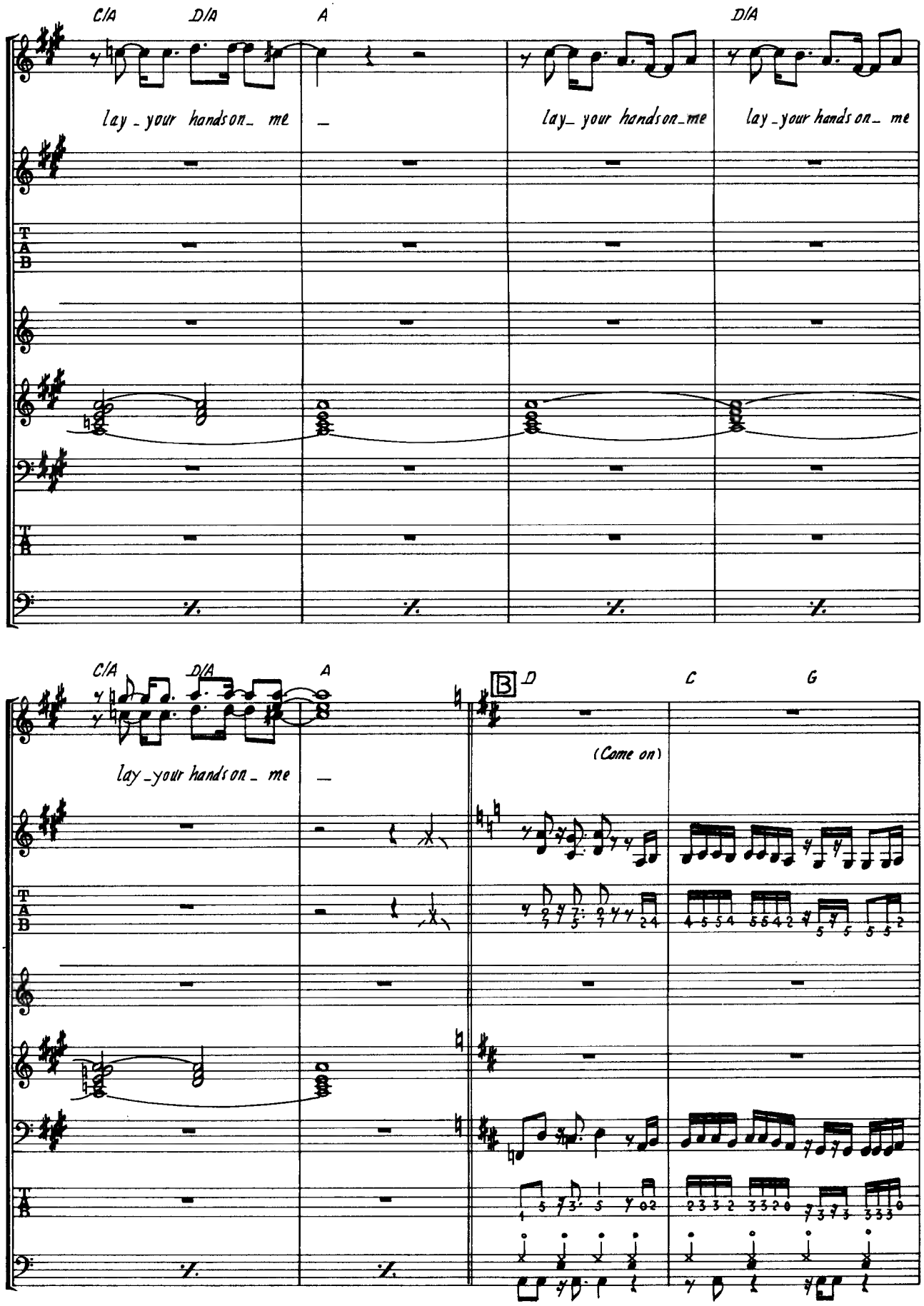

(Hey)
(Hey)
8va
tr
delay
8va
tr
delay
17 21
T
A
B
T
A
B

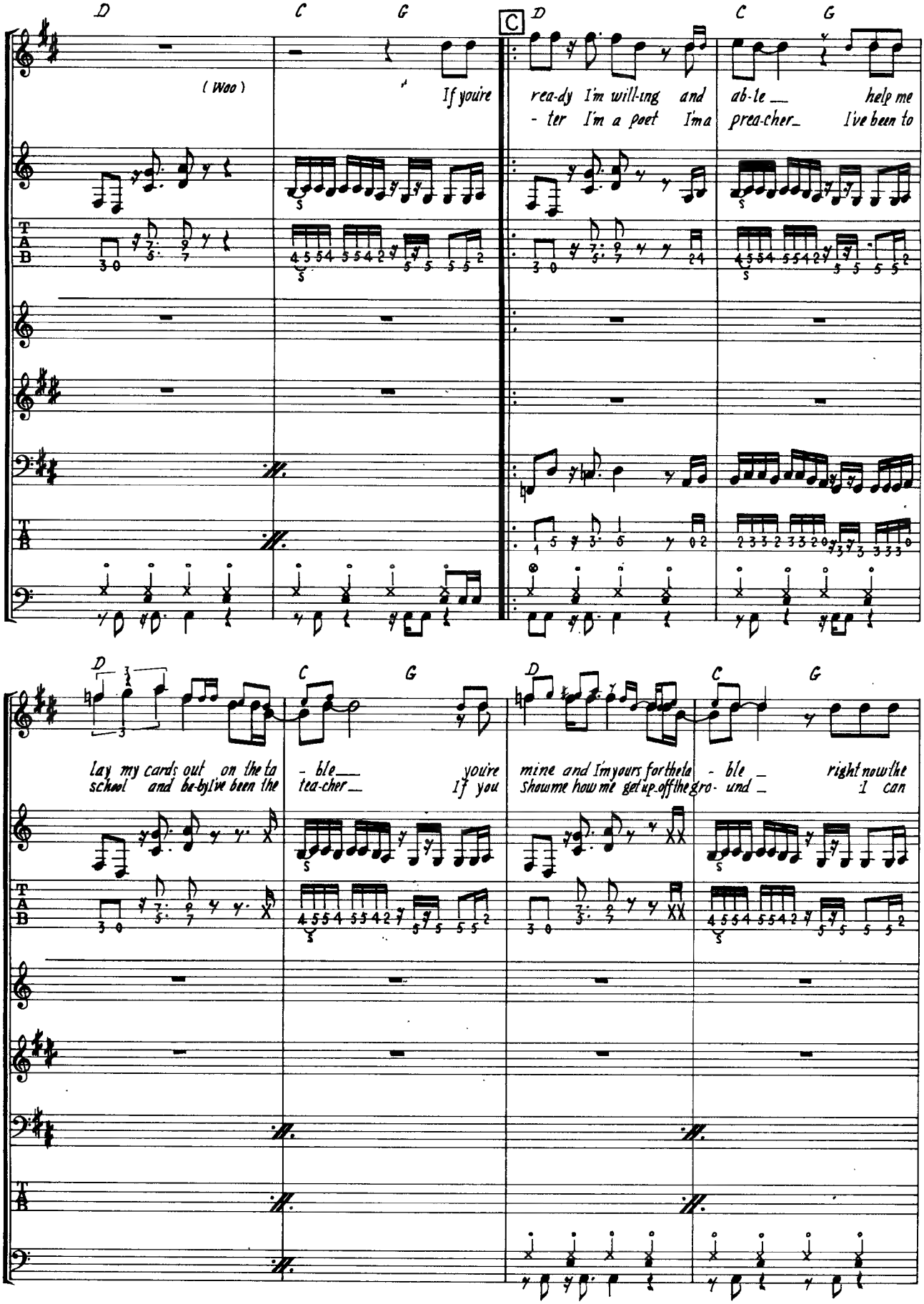

(Hey)
T
A
B

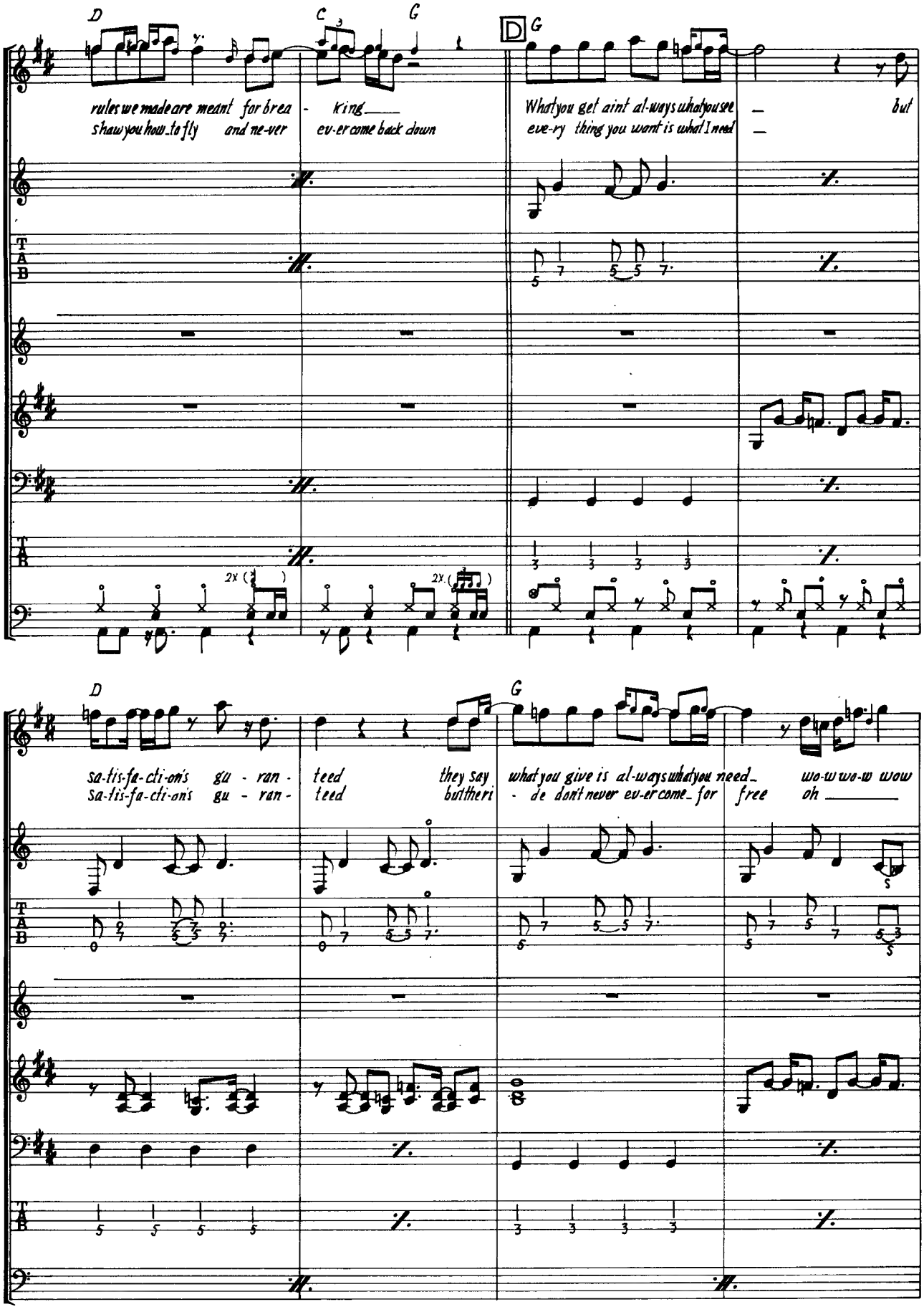

(Hey)
T
A
B

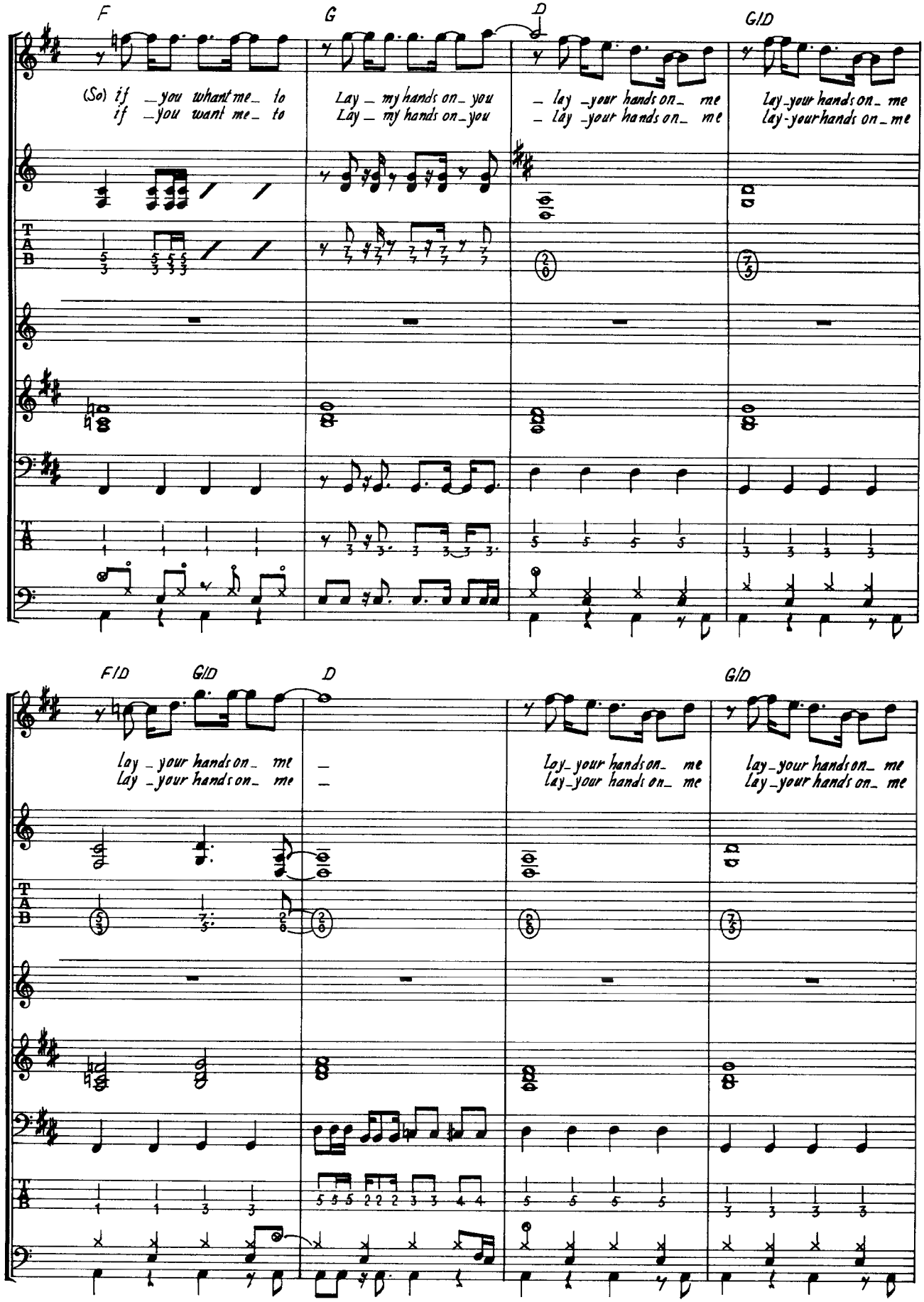

(Hey)
(Hey)
(Hey)
vib.
vib.
H
H

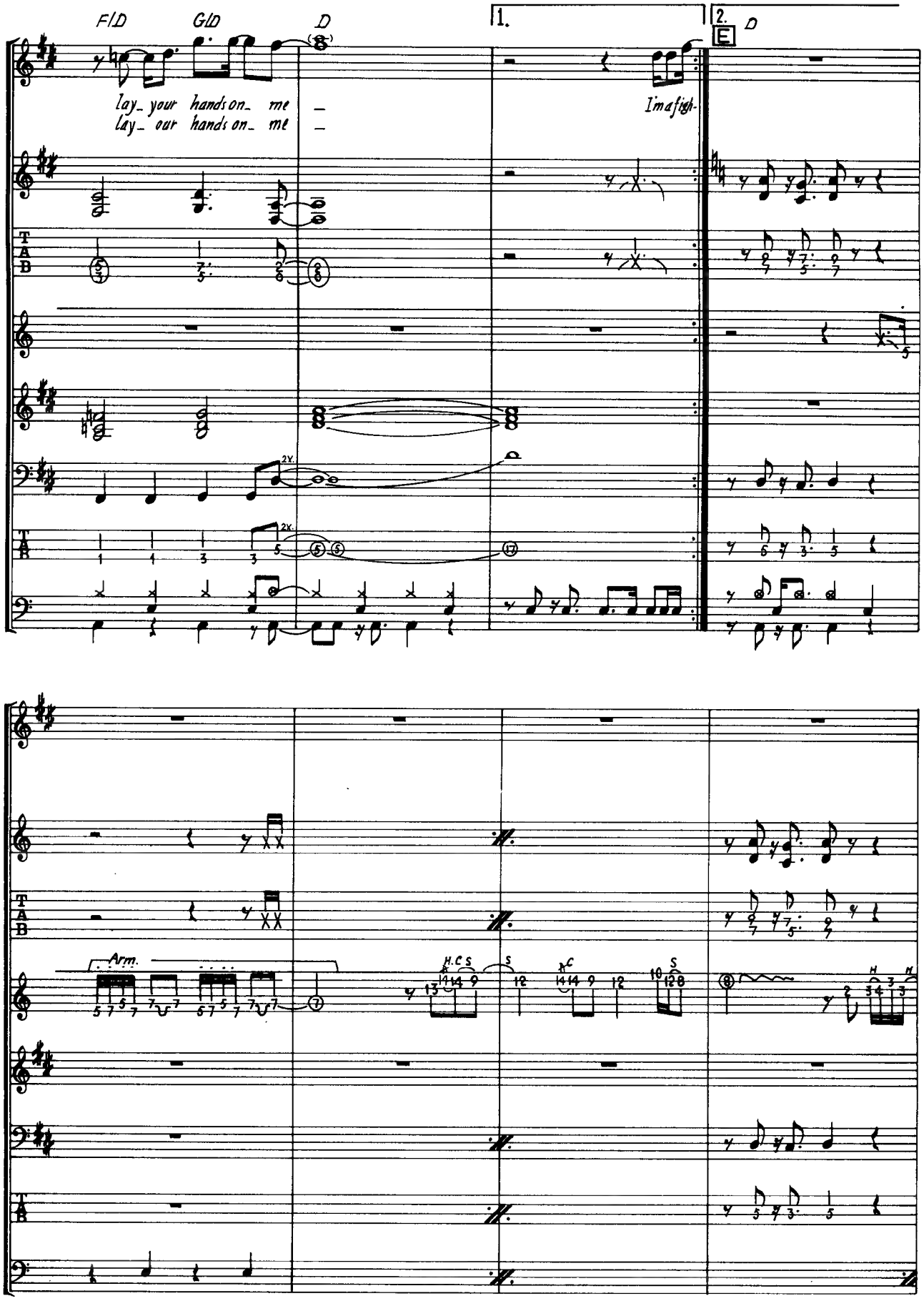

(Hey)
A
A
D/A
Lay_ your hands on_ me
lay_ your hands on_ me
Organ

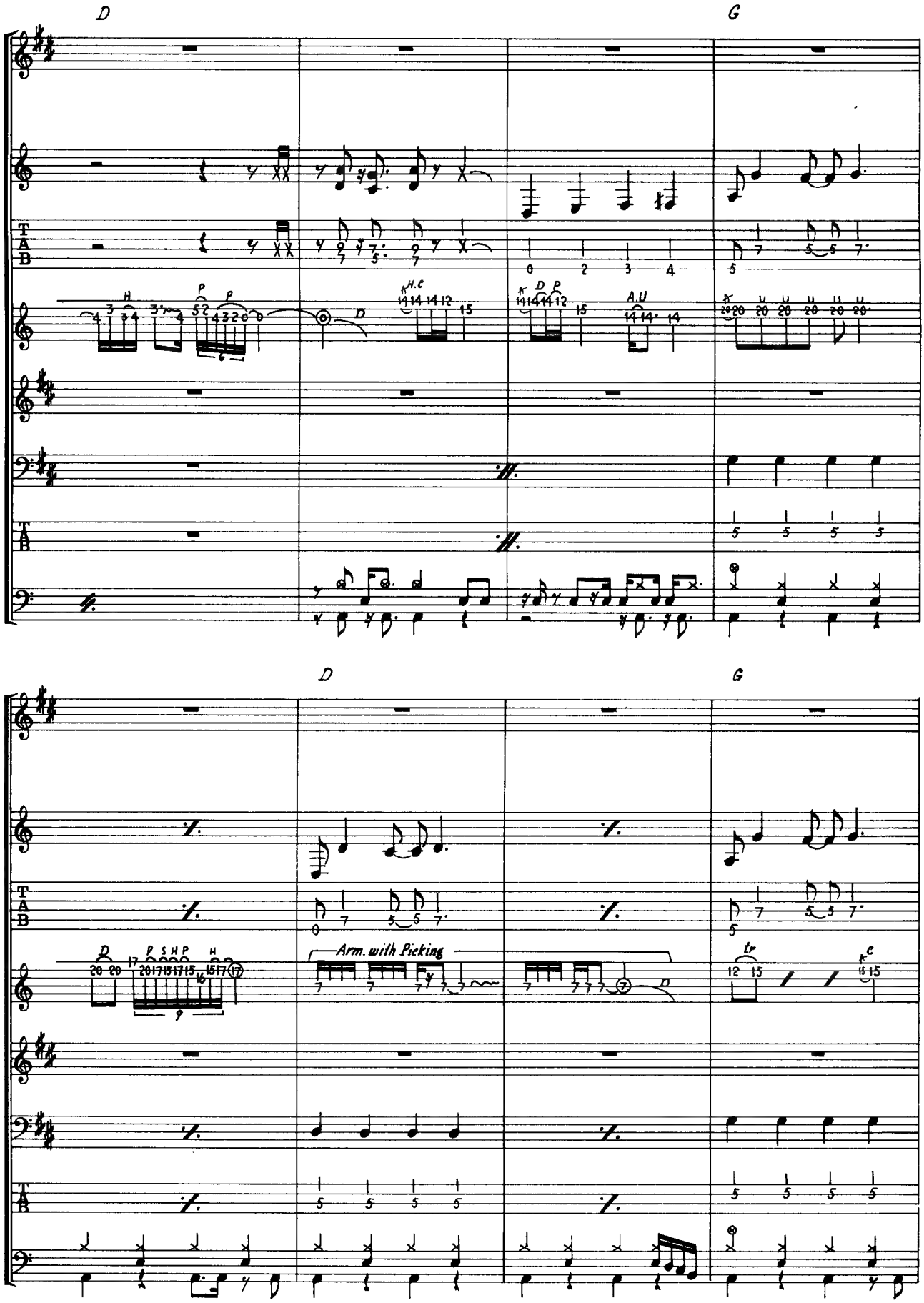

C/A
D/A
A
D/A
lay - your hands on - me
lay - your hands on - me
lay - your hands on - me
T
A
B
C/A
D/A
A
B
D
C
G
lay - your hands on - me
(Come on)
T
A
B

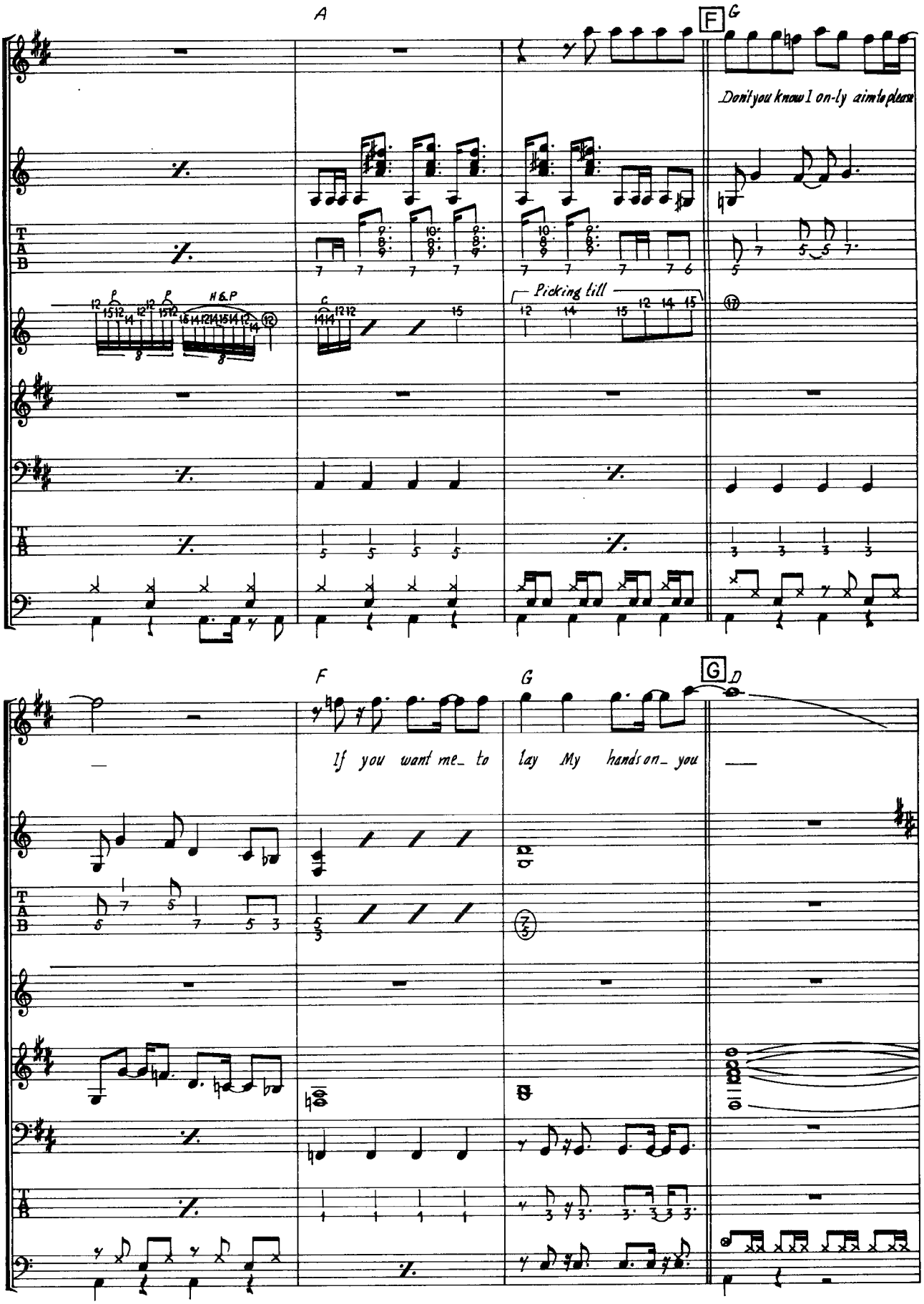

D
C
G
C
D
C
G
(Woo)
If youre
rea-dy I'm will-ing and
- ter I'm a poet I'ma
ab-le help me
prea-cher I've been to
D
C
G
D
C
G
lay my cards out on the ta
school and ba-by I've been the
- ble youre
tea-cher If you
mine and I'm yours for the la
Show me how me get up off the
- ble right now I'm
gro- und I can

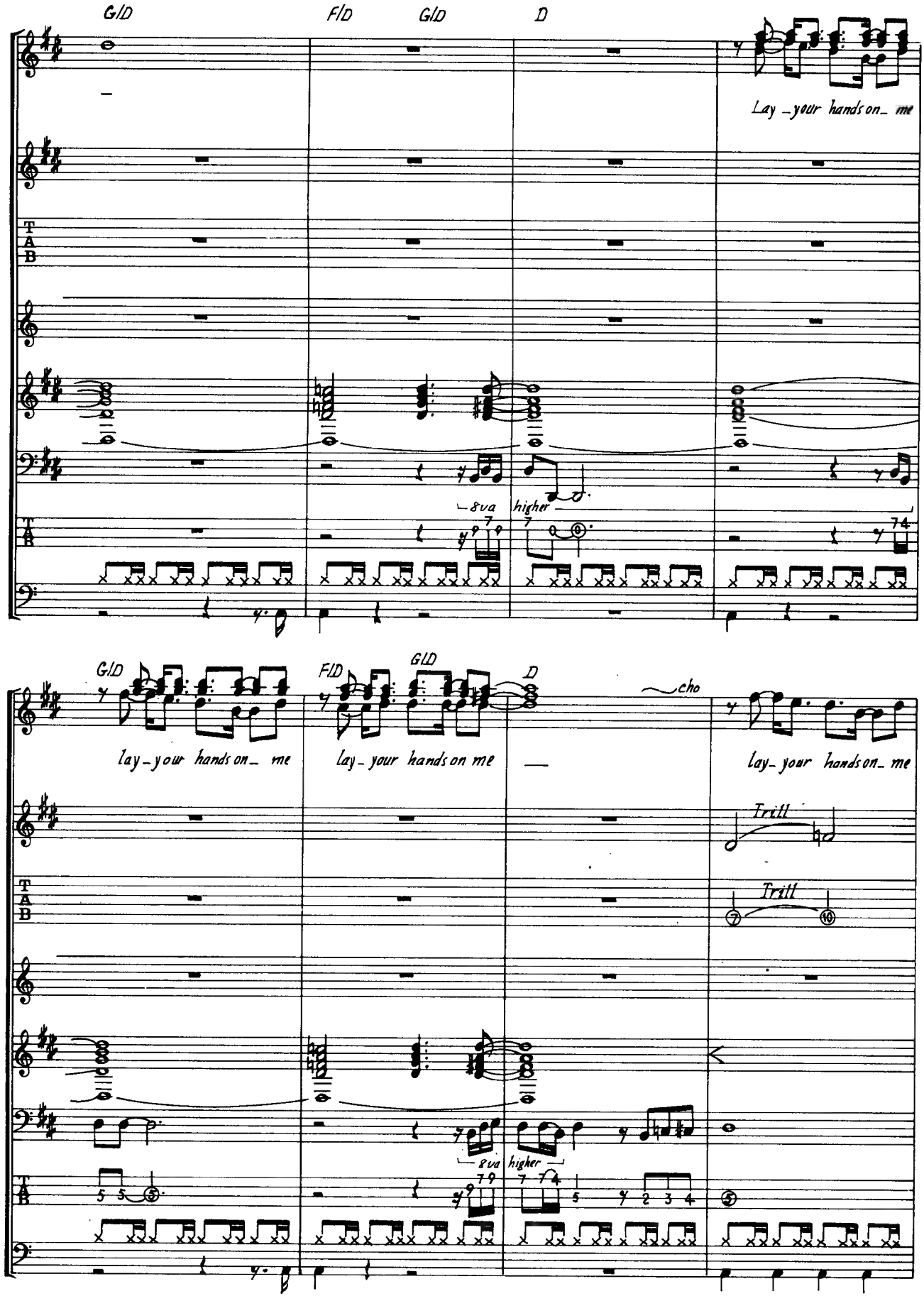

D
C
G
D
G
rules we made are meant for brea - king
show you how to fly and ne-ver ev-er come back down
What you get aint al-ways what you see but
eve-ry thing you want is what I need
2X
2X
D
G
sa-tis-fa-cti-on's gu - ran - teed they say what you give is al-ways what you need wo-w wo-w wow
Sa-tis-fa-cti-on's gu - ran - teed but theri - de don't never ev-er come for free oh

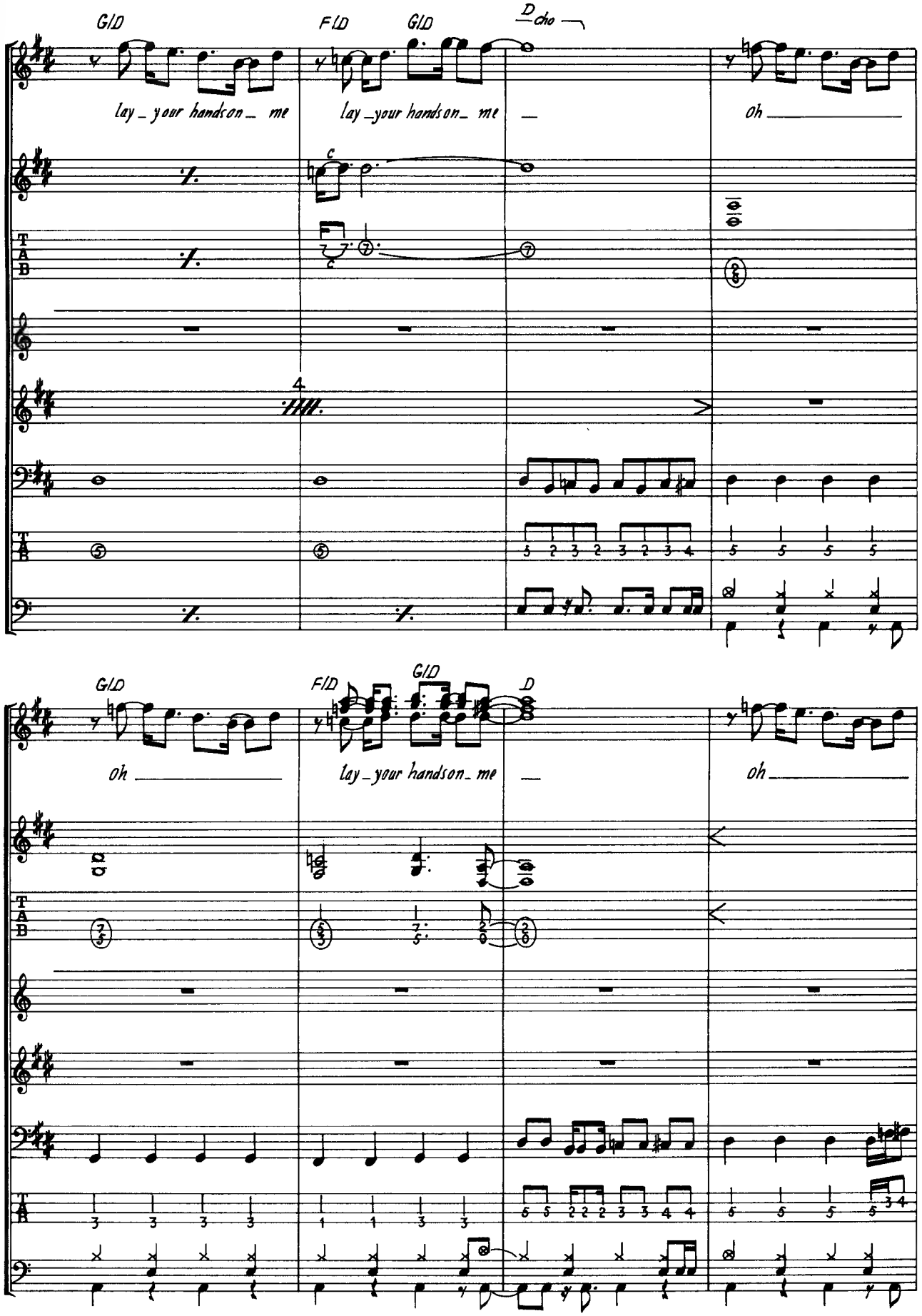

F
G
D
G/D
(So) if _ you what me_ to
if _ you want me_ to
Lay _ my hands on_ you
Lay _ my hands on_ you
_ lay _ your hands on_ me
_ lay _ your hands on_ me
Lay_your hands on_ me
Lay_your hands on_ me
F/D
G/D
D
G/D
Lay _ your hands on_ me
Lay _ your hands on_ me
Lay_your hands on_ me
Lay_your hands on_ me
Lay_your hands on_ me
Lay_your hands on_ me

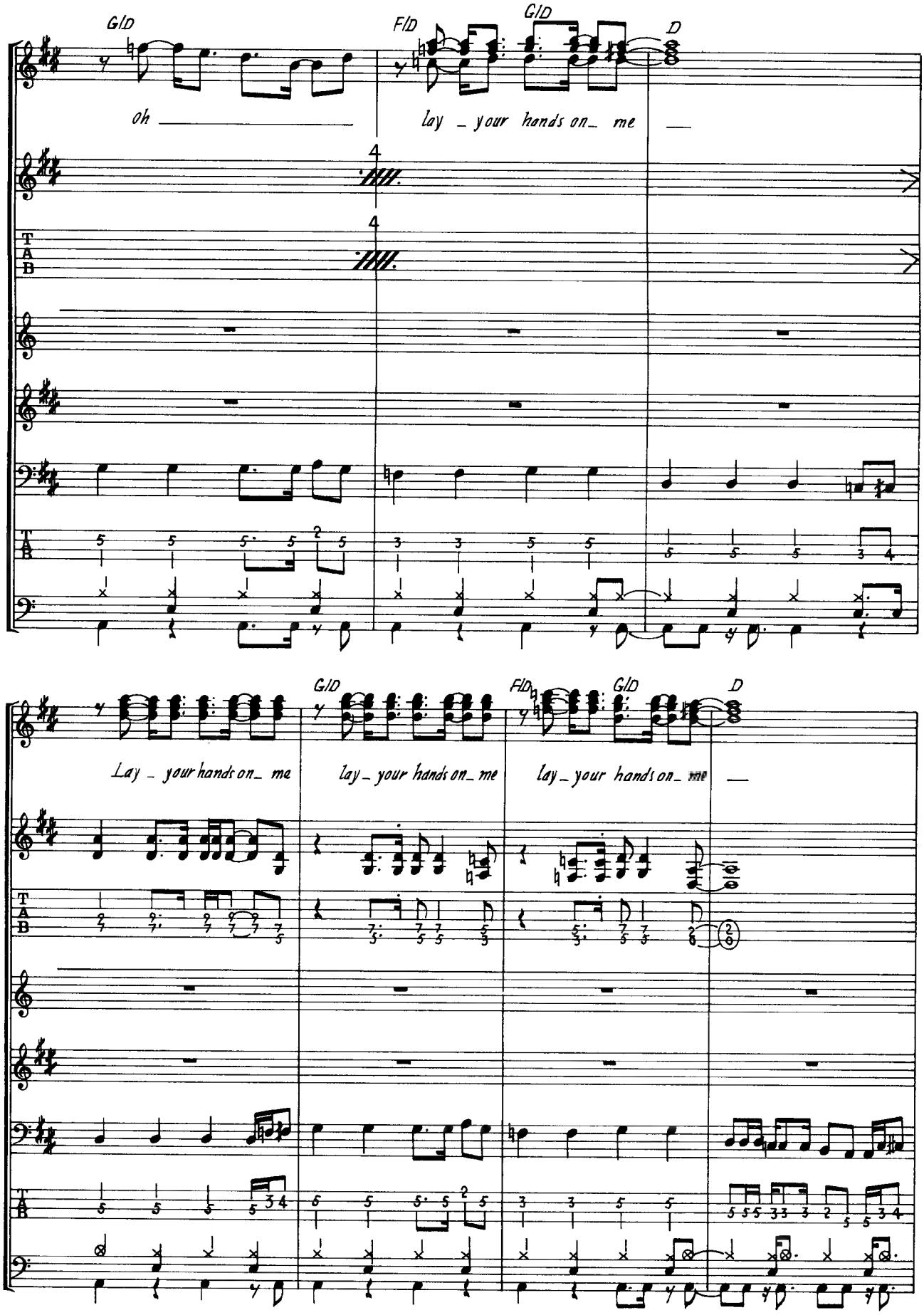

F/D
G/D
D
1.
2.
E
D
lay_ your hands on_ me _
lay_ our hands on_ me _
I'm a figh-
2X.
Arm.
H.C S
S
C
S
H
H

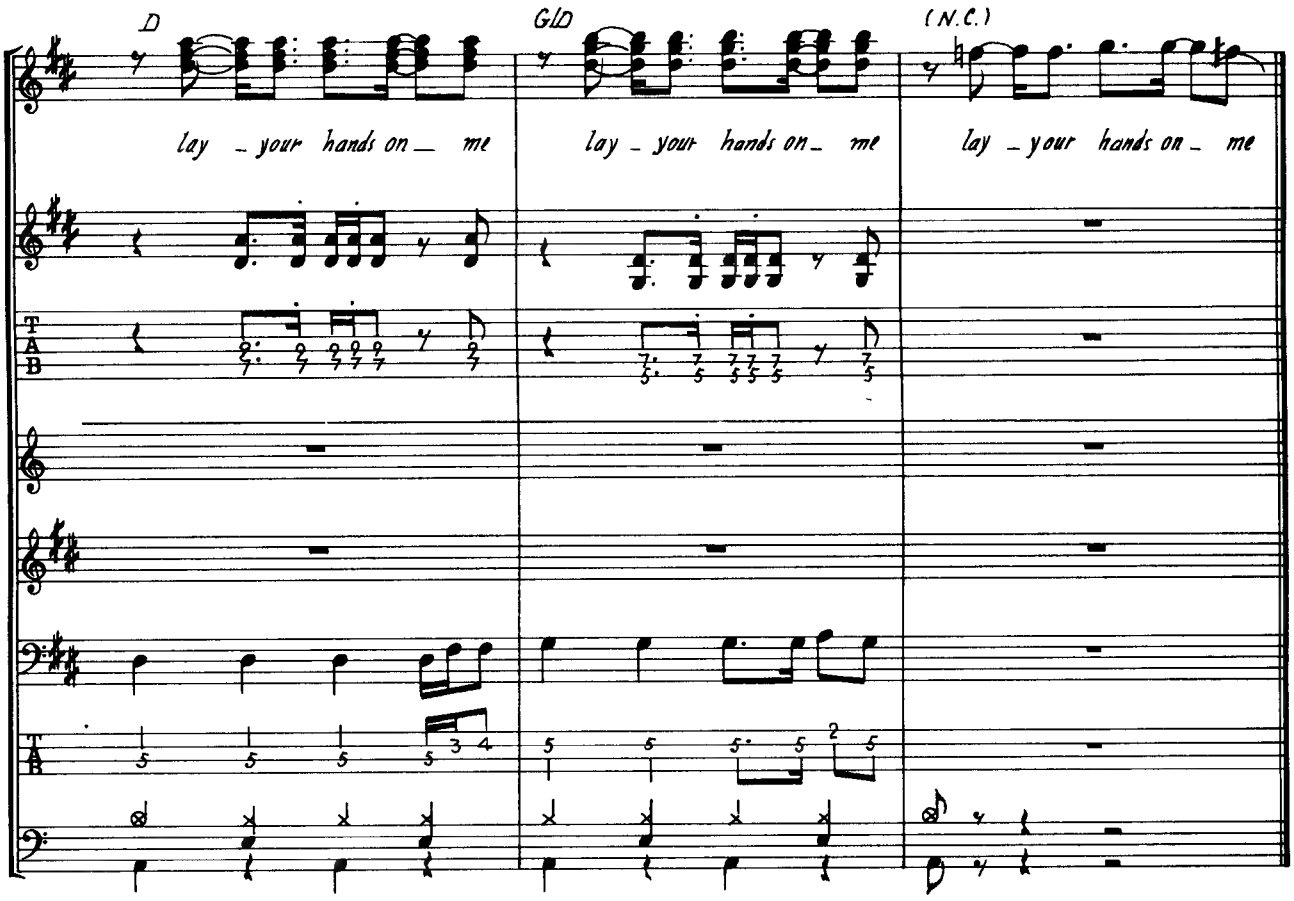

D
G
D
G
Arm. with Picking


A
F
G
Don't you know I on-ly aim to please
H&P
Picking till
F
G
G
D
If you want me_ to lay My hands on_ you


G/D
F/D
G/D
D
Lay _your hands on_ me
8va
higher
G/D
F/D
G/D
D
cho
lay_your hands on_ me
lay_your hands on me
lay_your hands on_ me
Trill
Trill
8va
higher


G/D
F/D
G/D
D cho
lay_your hands on_ me
lay_your hands on_ me
oh
G/D
F/D
G/D
D
oh
lay_your hands on_ me
oh


G/D
F/D
G/D
D
oh
lay _ your hands on_ me
4
4
T
A
B
Lay _ your hands on_ me
lay _ your hands on_ me
lay _ your hands on_ me

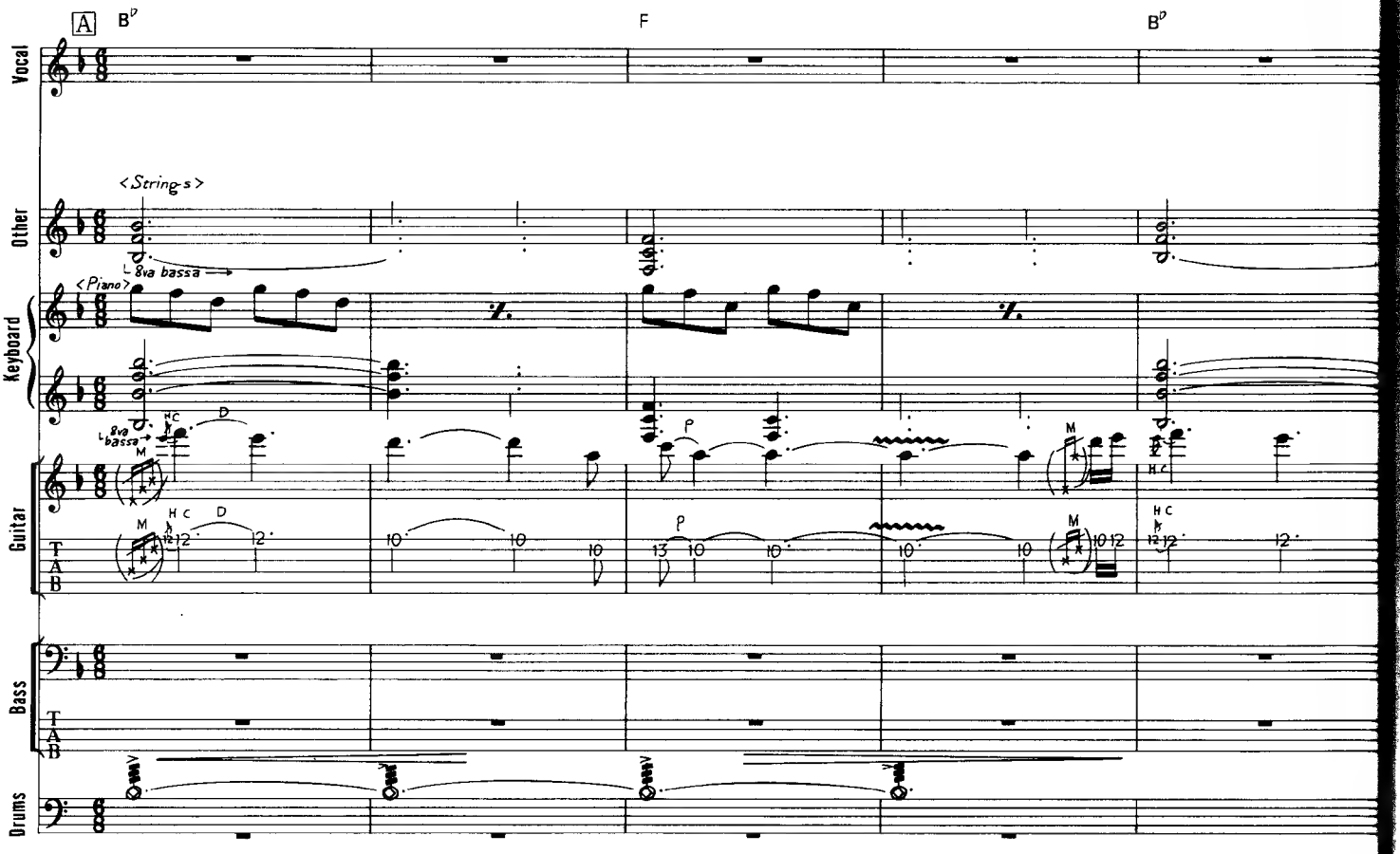

D
G/D
(N.C.)
lay - your hands on - me
lay - your hands on - me
lay - your hands on - me
T
A
B

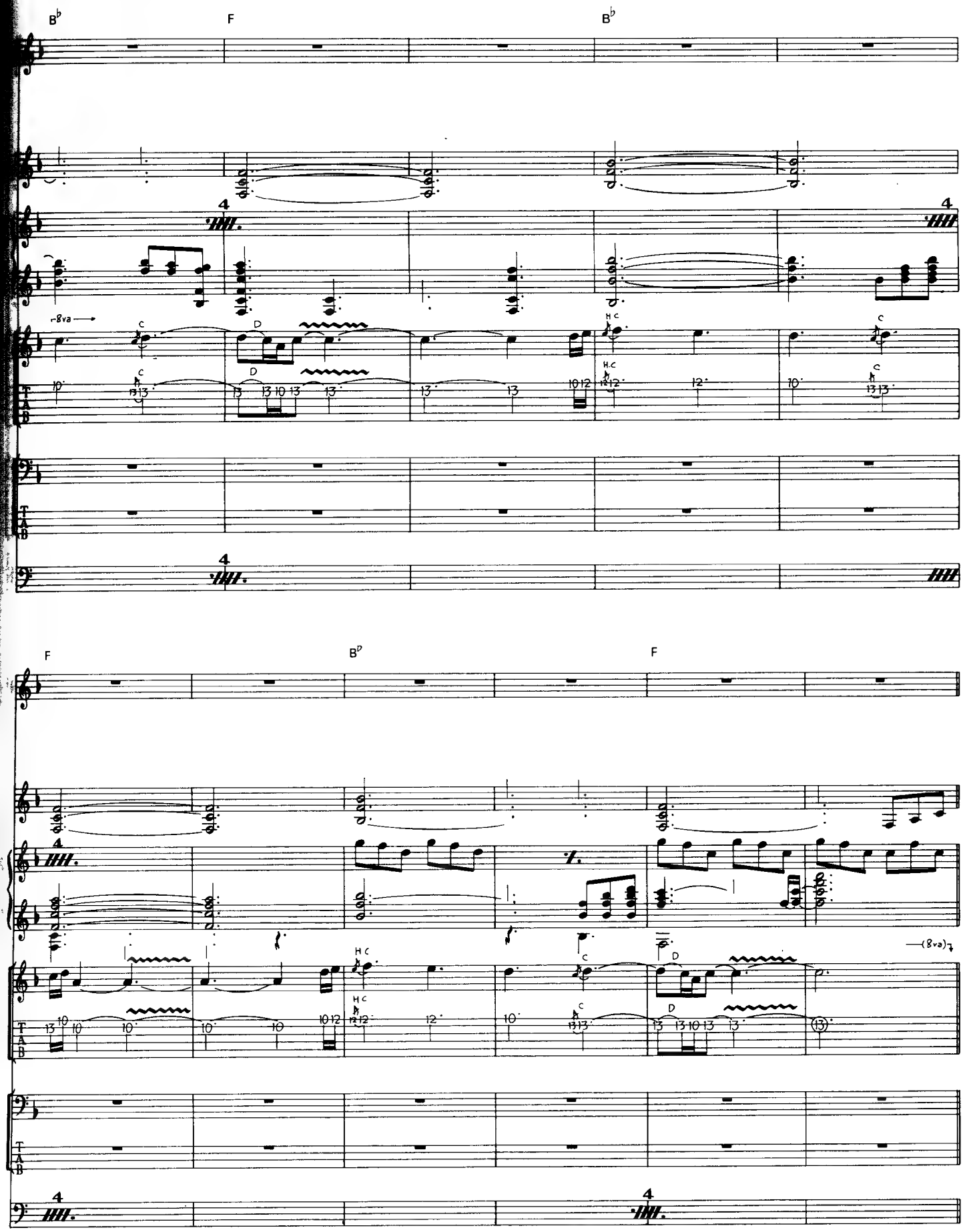
BED OF ROSES

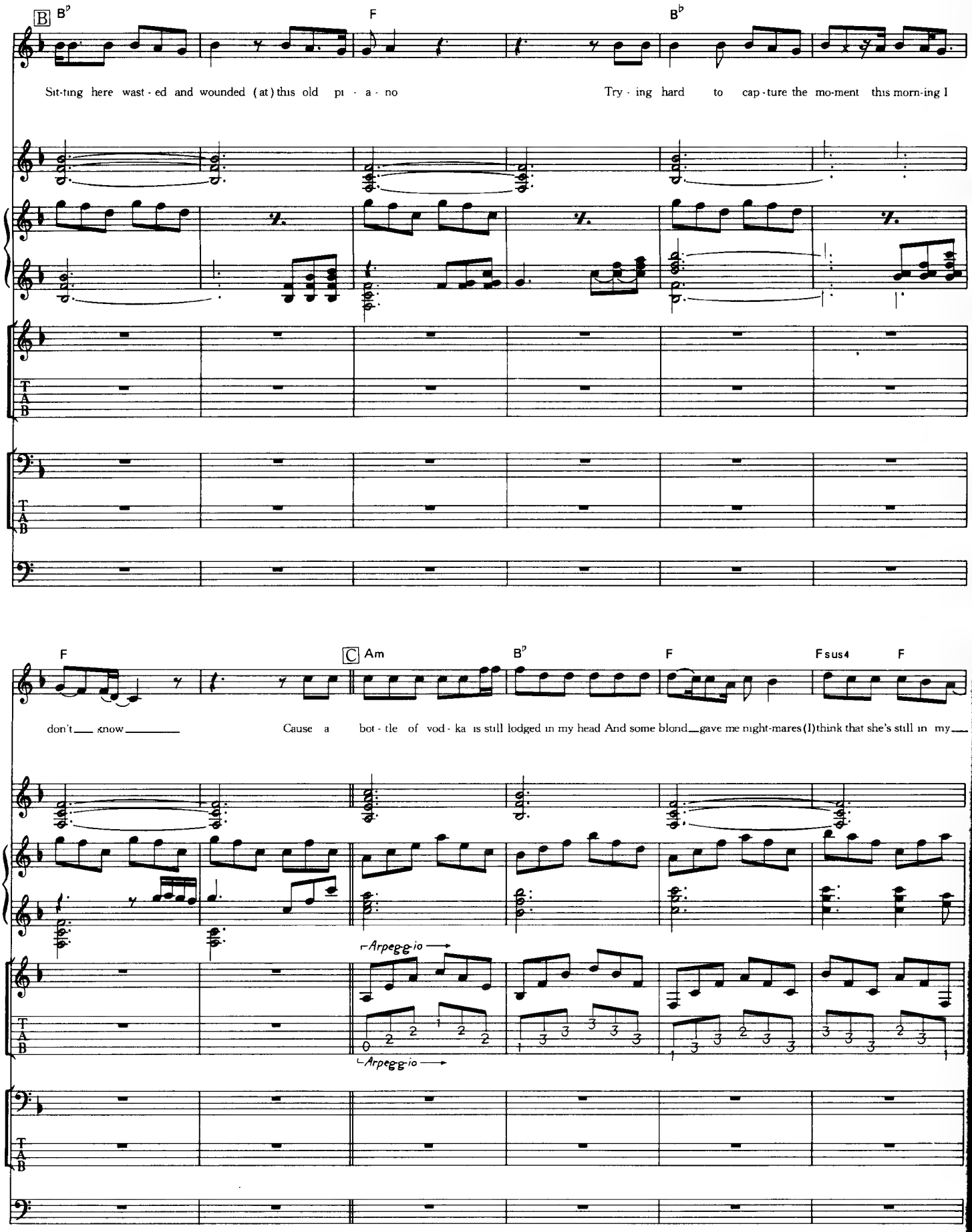
베드 어브 로지스

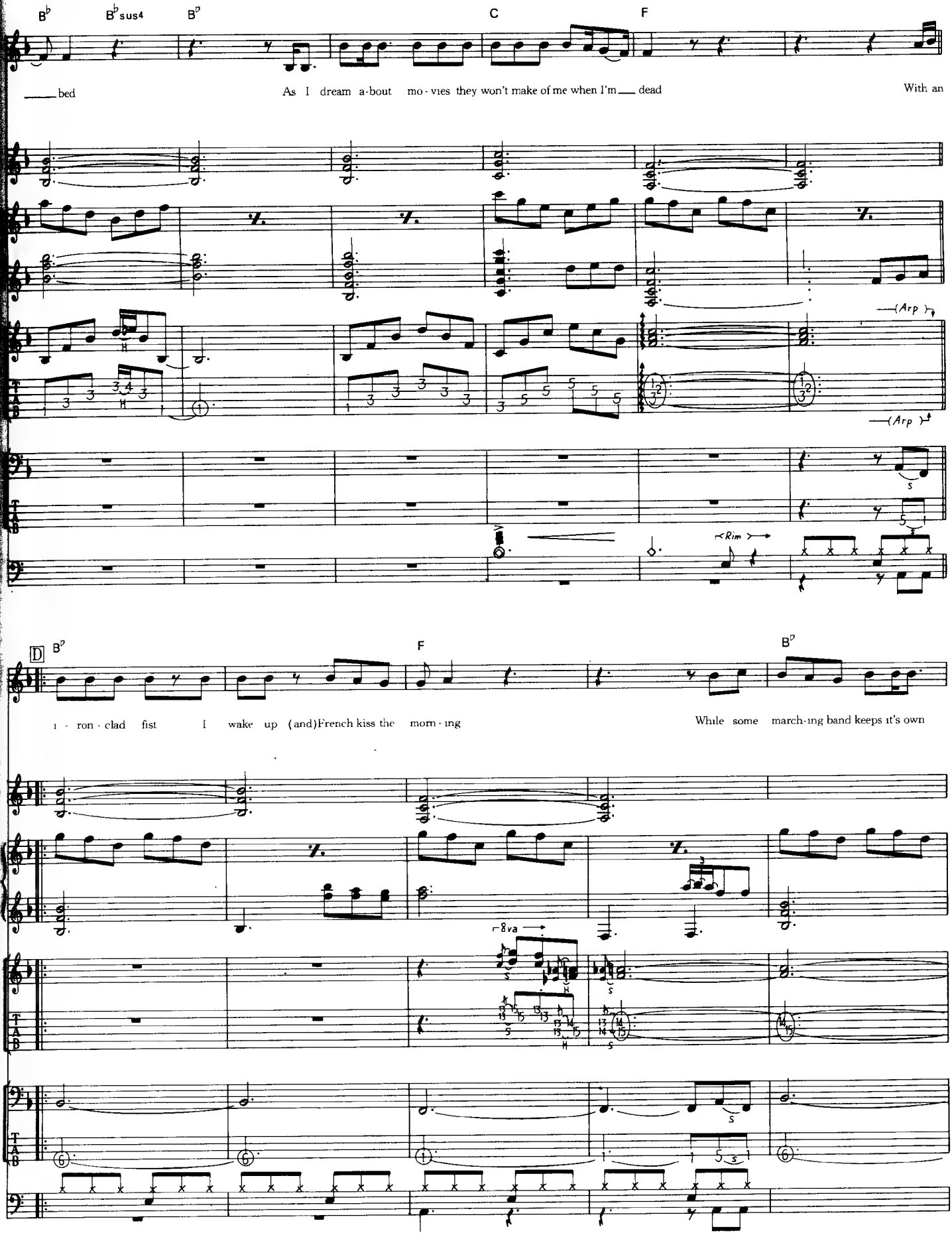
Words & Music by J. Bon Jovi

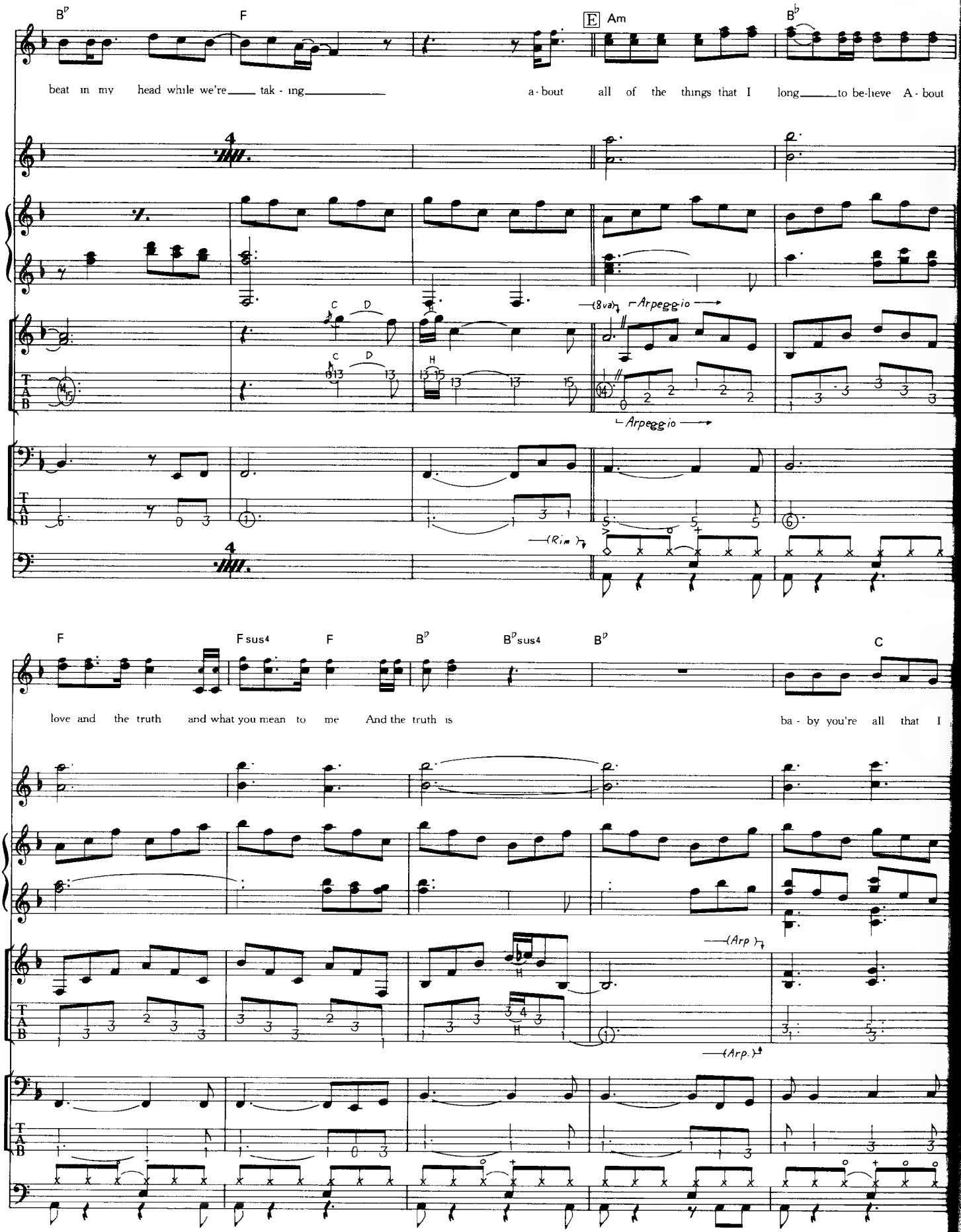
앨범 「Keep The Faith」의 5번째에 수록된 슬로우 템포의 발라드 곡이다. 리듬은 8분의 6박자로 블루스와 같이 1마디가 2박인 3잇단의 흐름으로 생각하면 쉽다. Ⓐ 1마디째에서 기타의 뮤트는 초킹으로 오른손 밑부분을 브릿지에 대고 4~2번줄을 뮤트하여 4번줄부터 다운 스트로크로 재빨리 피킹해서 1번줄 음만 낸다. 이때, 기보된 16분음표는 초킹할때의 장식음표처럼 리듬에 포함되지 않음으로 주의하자. 또 Ⓐ부분에는 윈도우 차임이 들어 있는데 악보에는 생략했다. Ⓒ의 9마디째부터 Ⓓ의 8마디까지의 드럼은 스네어의 테두리를 치는 림 쇼트 플레이이다. 보컬은 8분의 6박자 리듬에 익숙해지지 않은 사람은 노래하기 힘들다. 더우기 악보보다 훨링을 앞세워 노래한 부분이 많으므로 원곡을 잘 듣고 뉘앙스를 포착하자. 그러나 먼저 리듬에 익숙해지는 것이 순서이다.

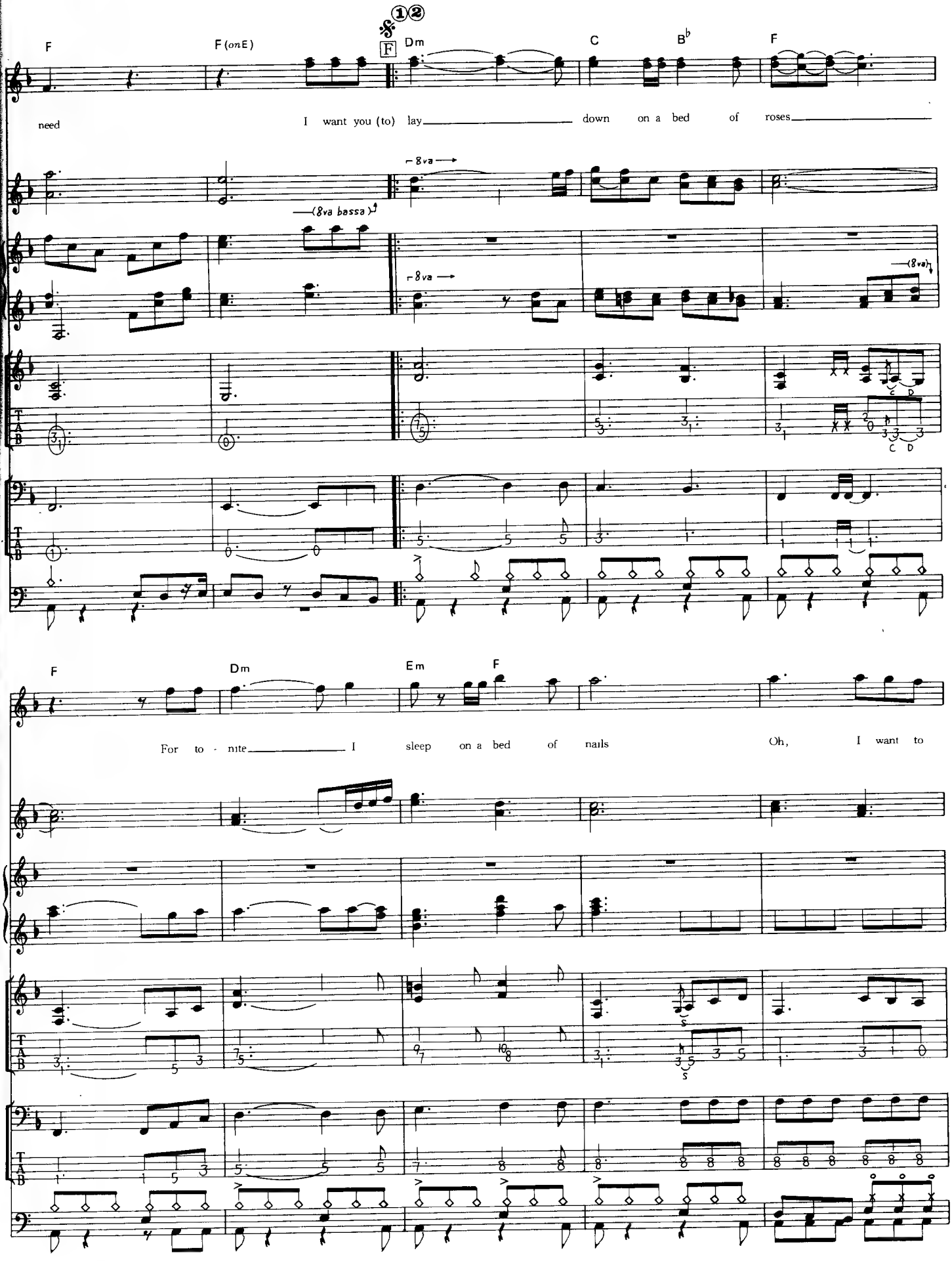


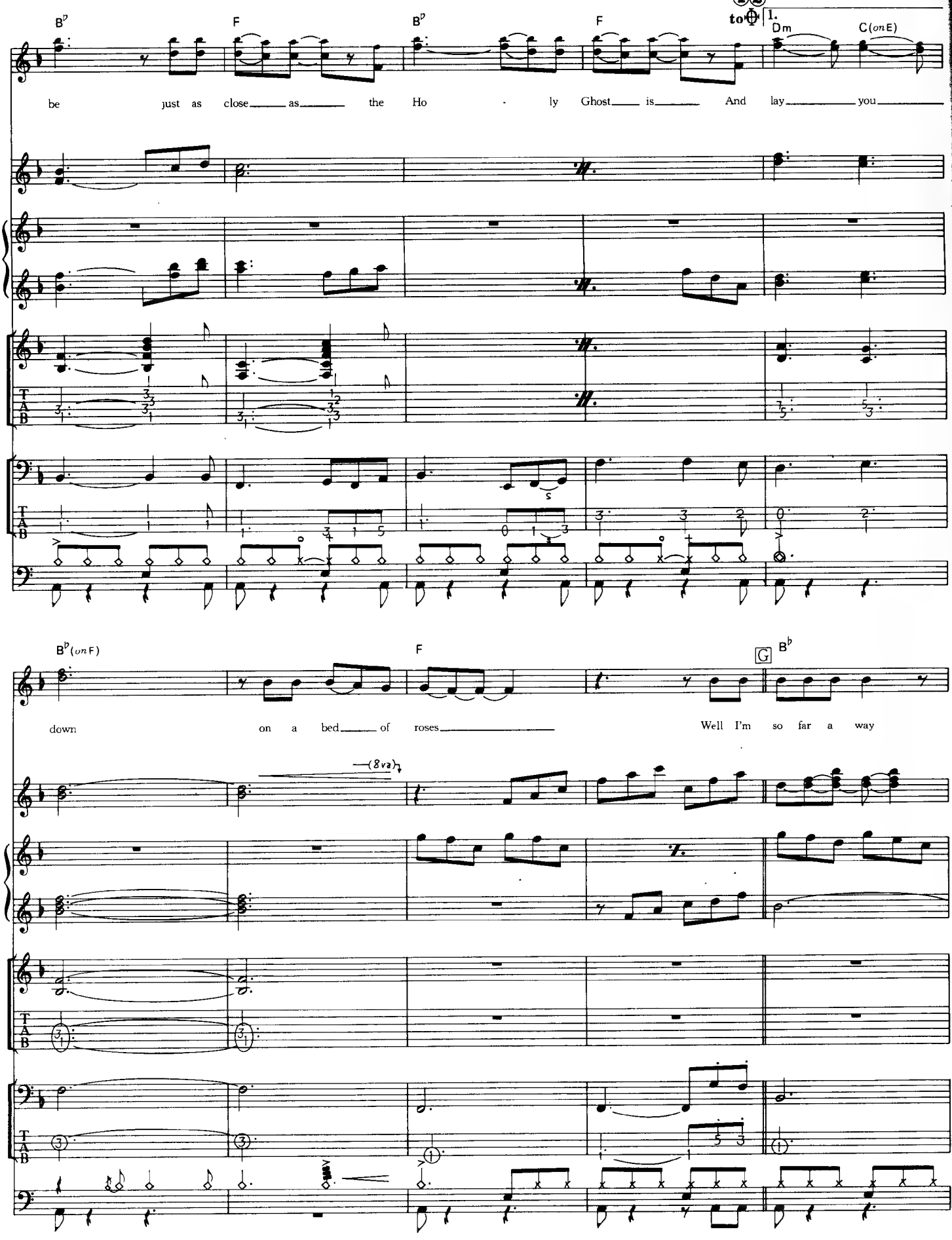

B♭
F
B♭
8va
C
D
H.C
T
A
B
F
B♭
F
(8va)

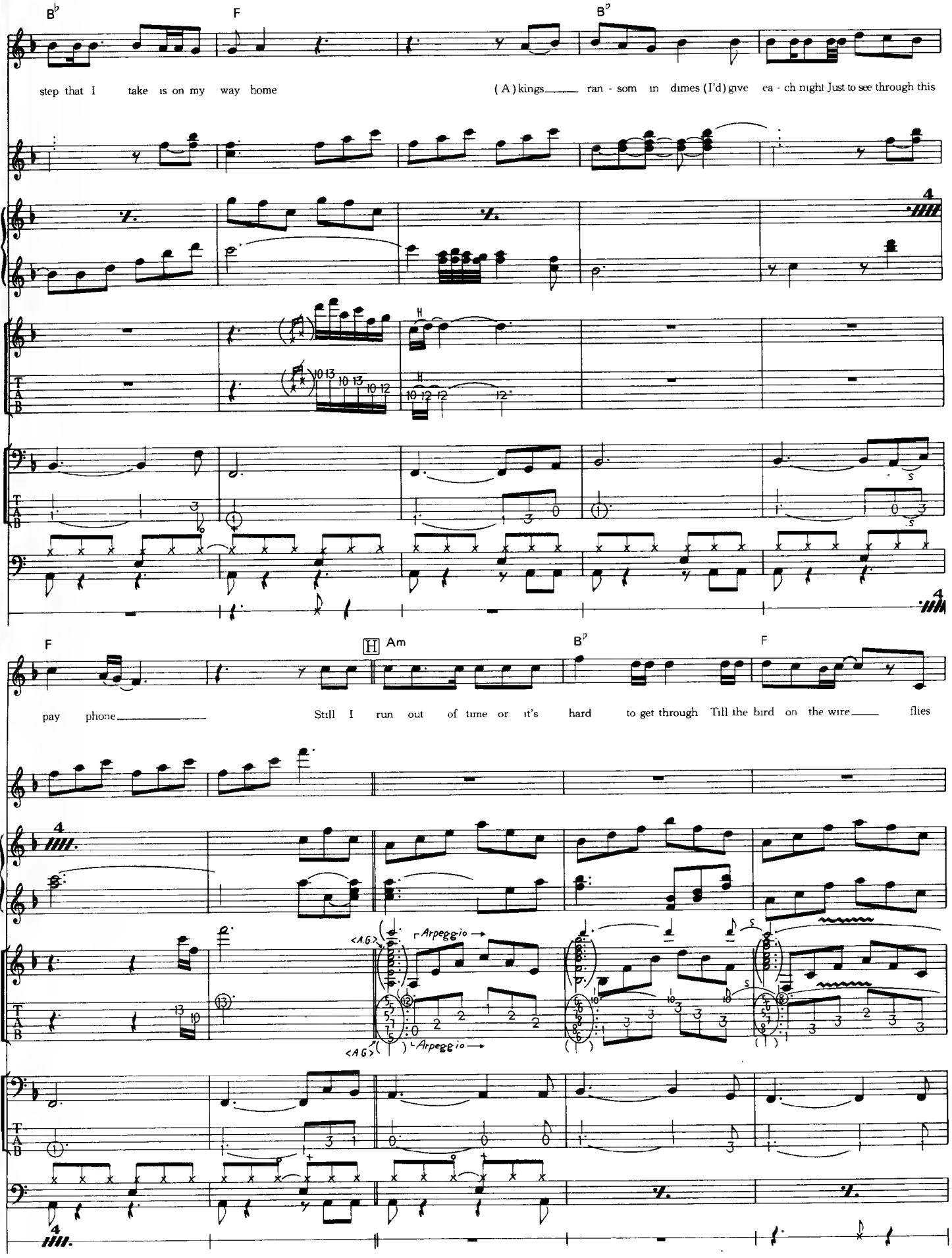

B
B♭
F
B♭
Sit-ting here wast-ed and wounded (at) this old pi-a-no
Try-ing hard to cap-ture the mo-ment this morn-ing I
T
A
B
F
C
Am
B♭
F
Fsus4
F
don't know
Cause a bot-tle of vod-ka is still lodged in my head And some blond gave me night-mares (I) think that she's still in my
Arpeggio
Arpeggio
T
A
B

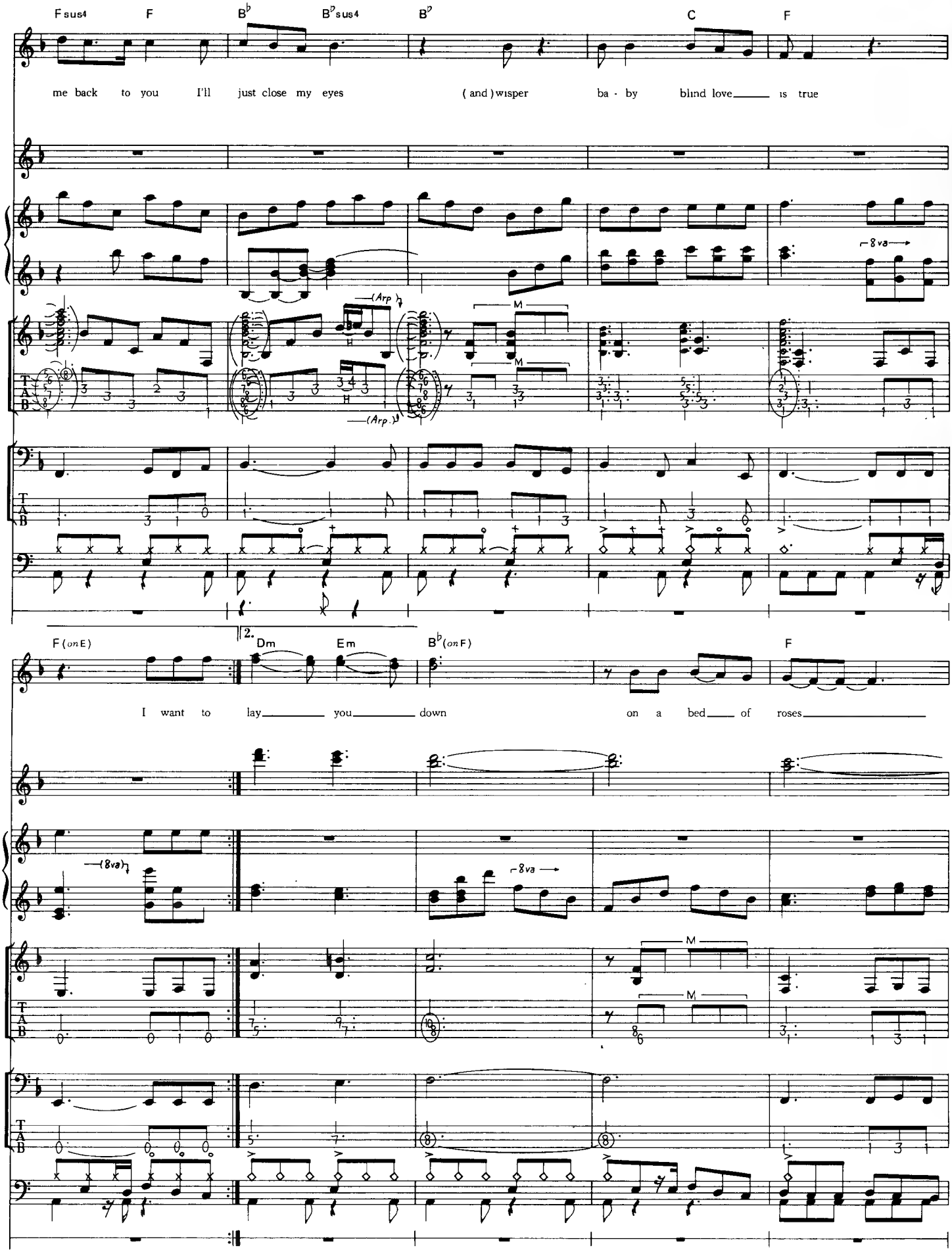

B♭
B♭sus4
B♭
C
F
bed
As I dream a-bout mo-vies they won't make of me when I'm dead
With an
(Arp)
(Arp)
Rim
D
B♭
F
B♭
i-ron-clad fist I wake up (and)French kiss the morn-ing
While some march-ing band keeps it's own
8va

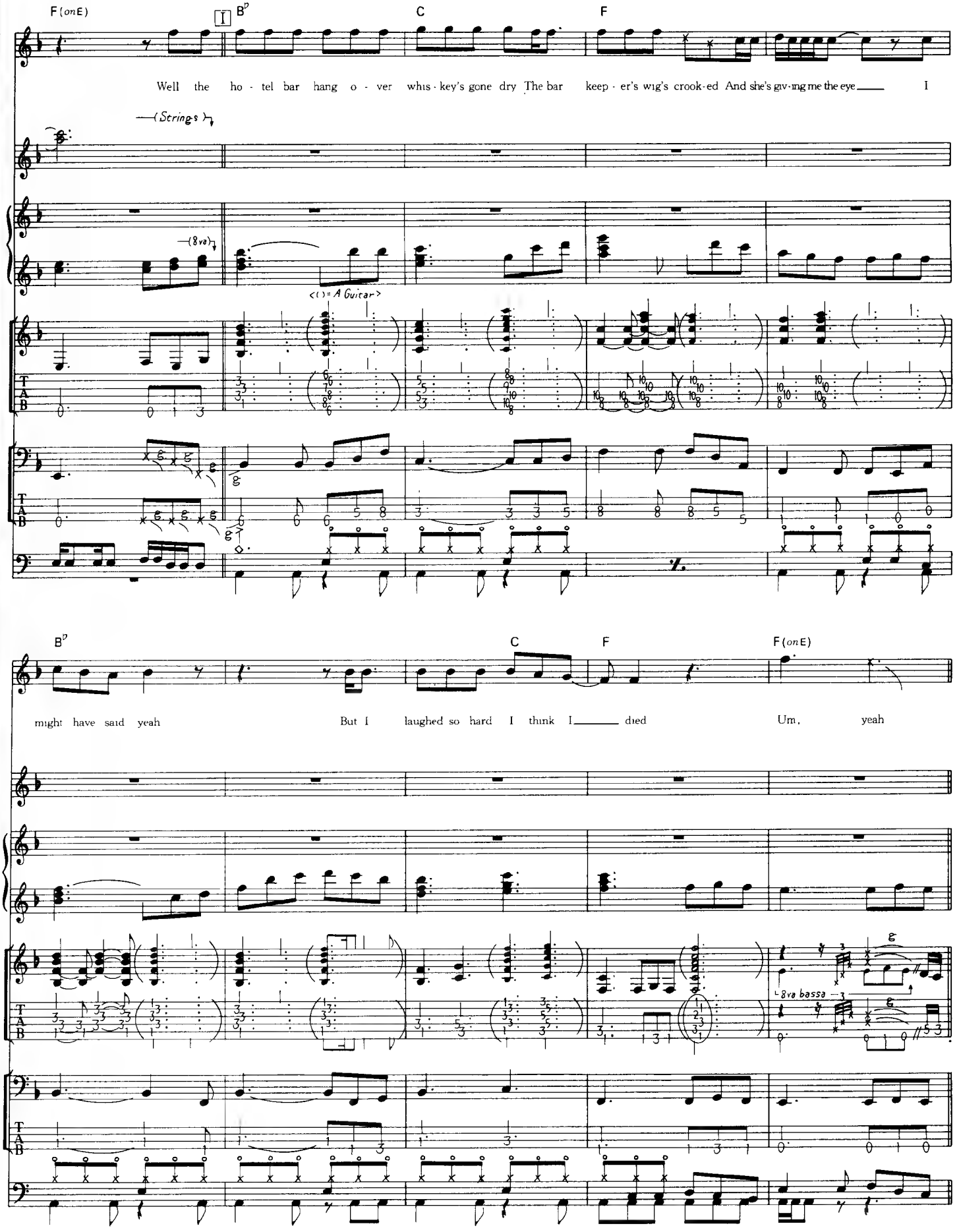

B♭
F
E
Am
B♭
beat in my head while we're tak - ing a - bout all of the things that I long to be-lieve A - bout
(8va) Arpeggio
Arpeggio
(Rim)
F
Fsus4
F
B♭
B♭sus4
B♭
C
love and the truth and what you mean to me And the truth is
ba - by you're all that I
(Arp)
(Arp.)

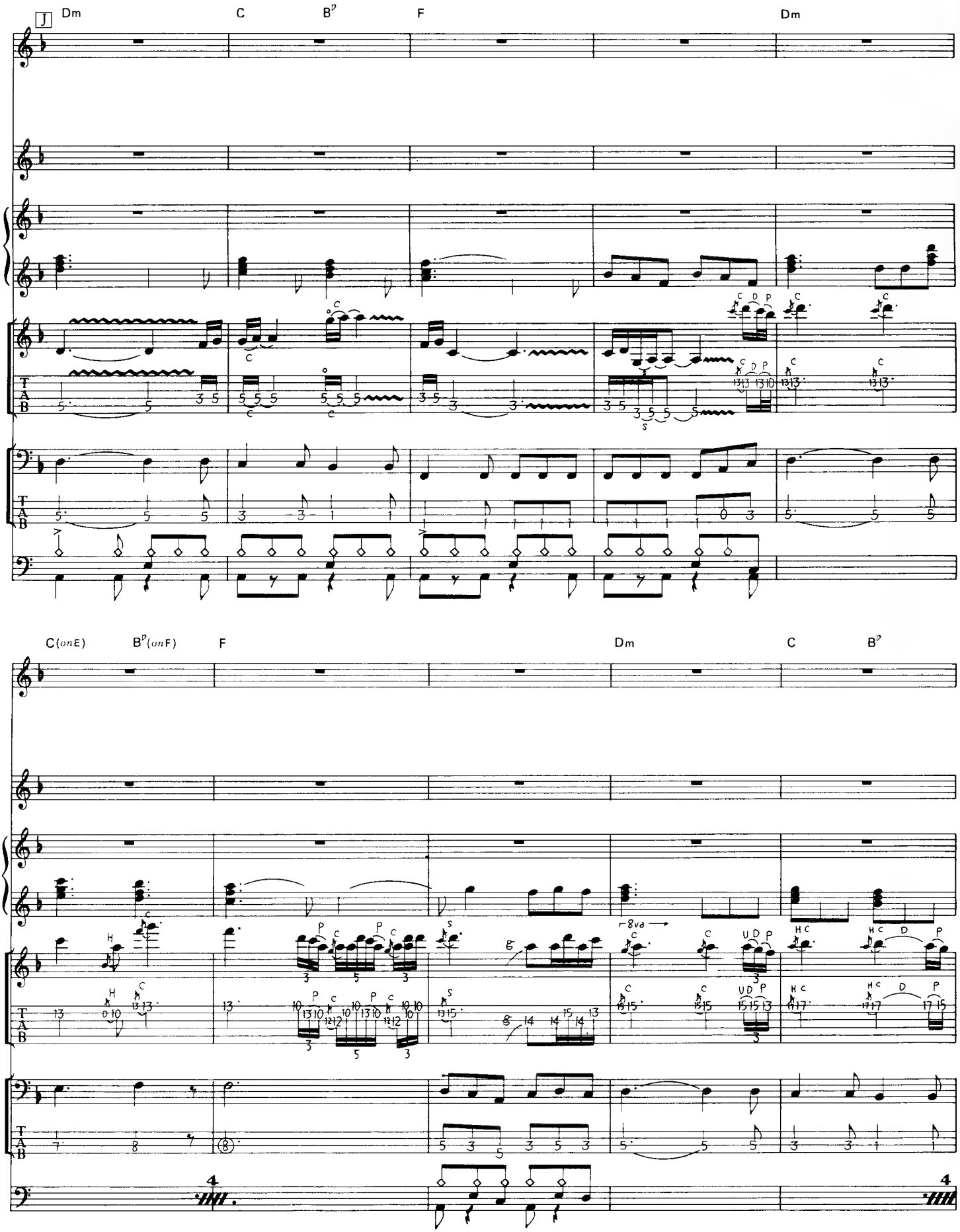

F
F (on E)
Dm
C
B♭
F
need
I want you (to) lay down on a bed of roses
8va
(8va bassa)
(8va)
F
Dm
Em
F
For to - nite I sleep on a bed of nails
Oh, I want to

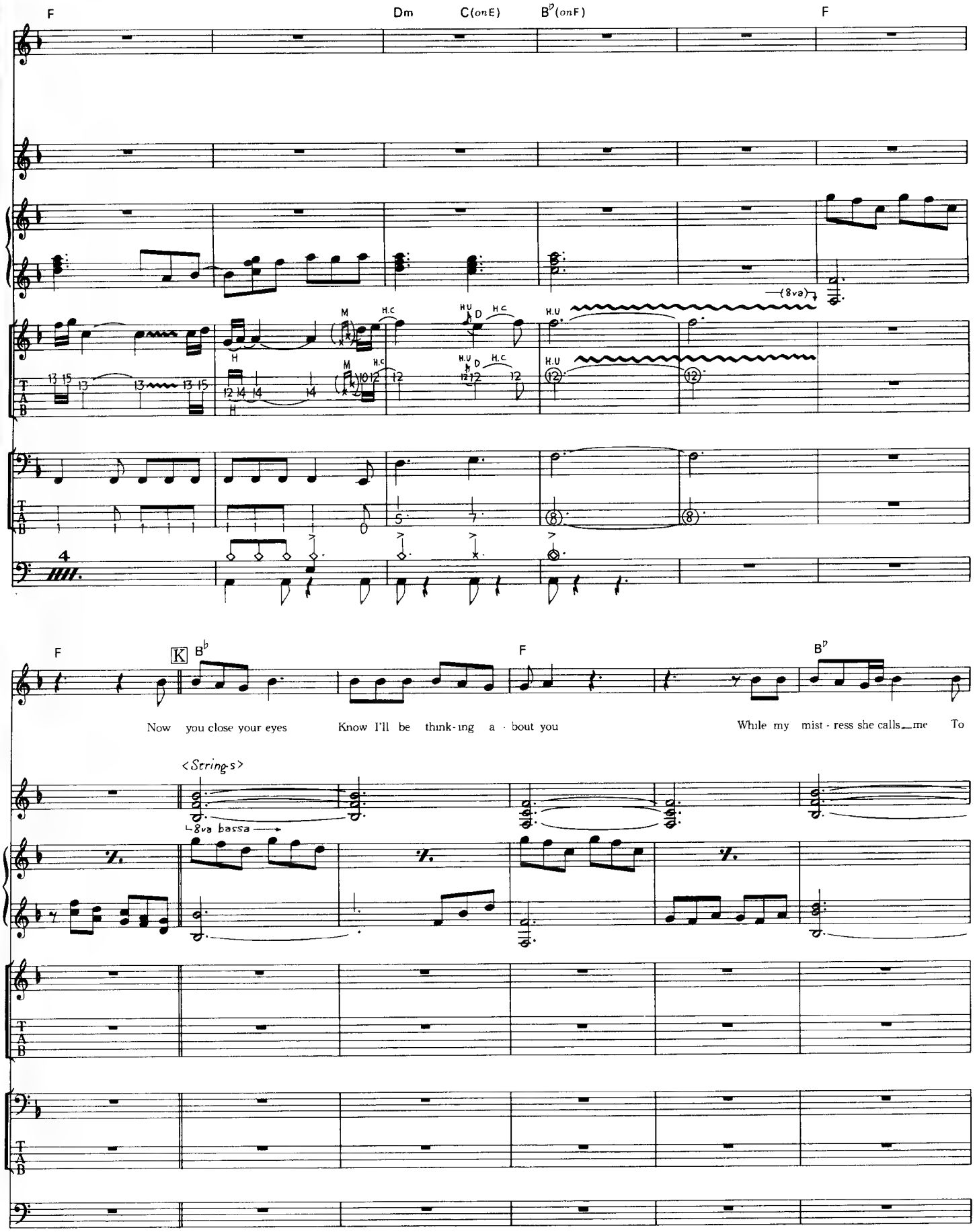

B♭
F
B♭
F
1,2 to ⊕
1.
Dm
C(on E)
be just as close as the Ho - ly Ghost is And lay you
B♭(on F)
F
G
B♭
down on a bed of roses
Well I'm so far a way
(8va)
T
A
B

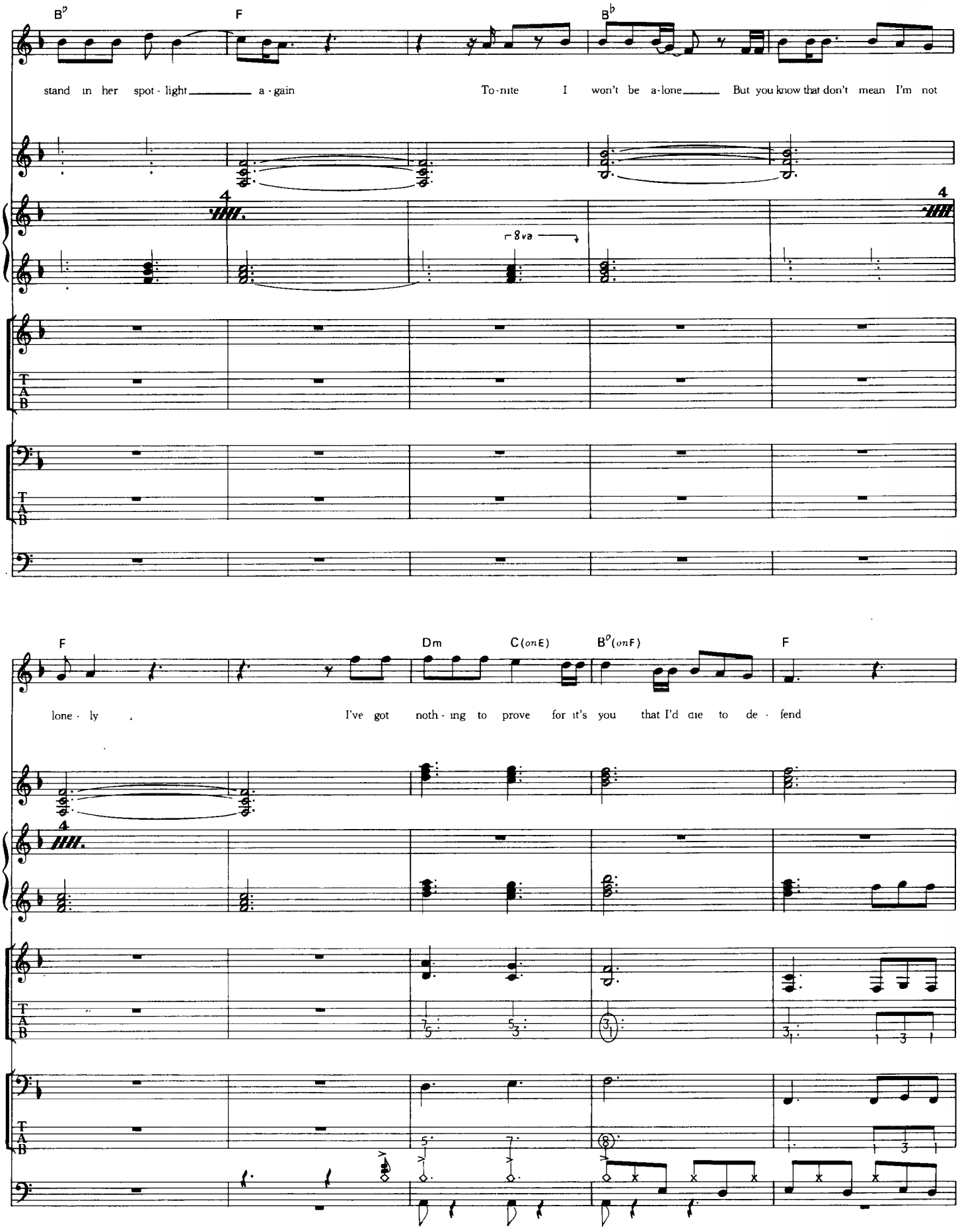

B♭
F
B♭
step that I take is on my way home
(A) kings ran - som in dimes (I'd) give ea - ch night Just to see through this
F
H Am
B♭
F
pay phone
Still I run out of time or it's hard to get through Till the bird on the wire flies
<A.G.>
Arpeggio
<AG>
Arpeggio

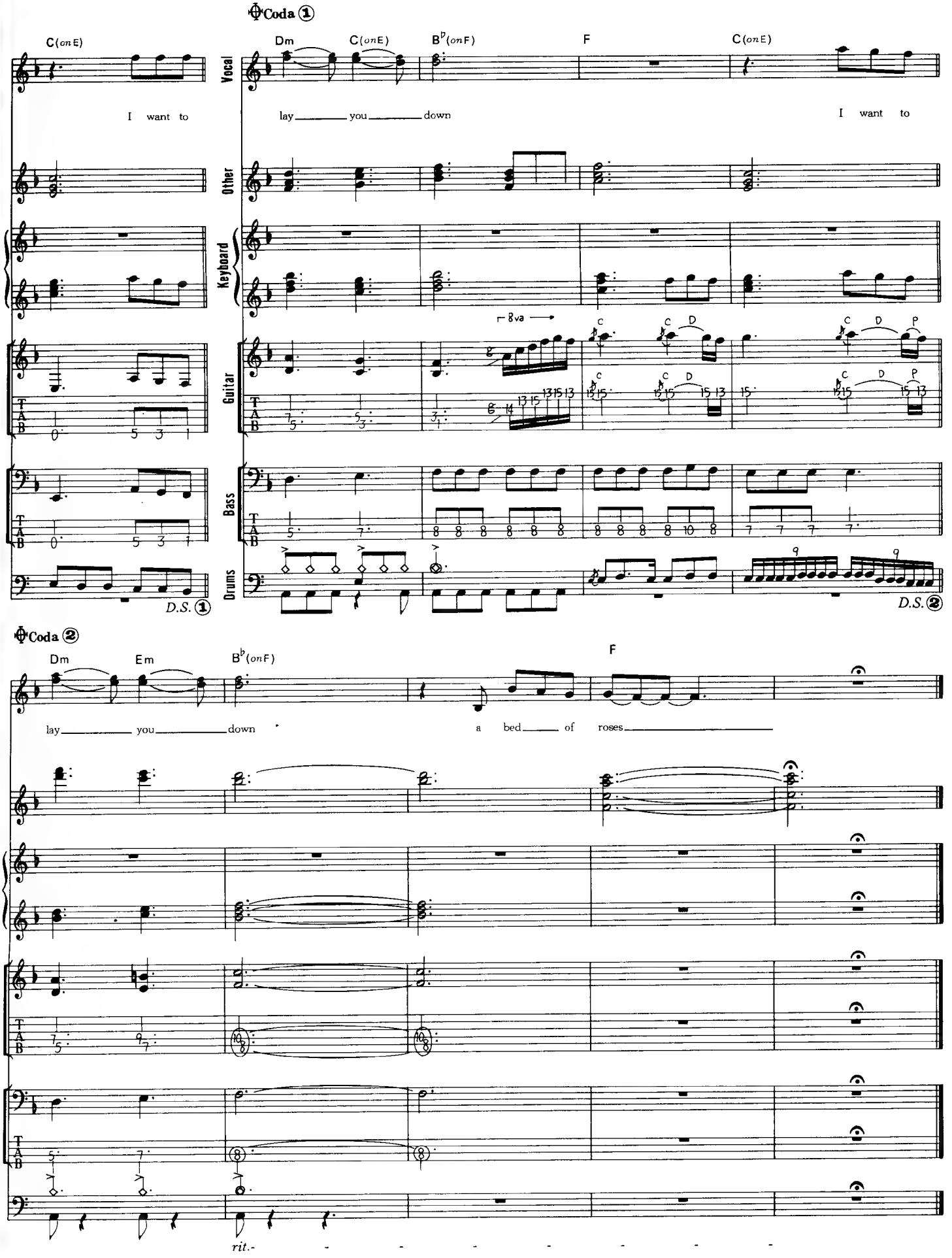

Fsus4 F B♭ B♭sus4 B♭ C F
me back to you I'll just close my eyes (and) wisper ba - by blind love is true
8va
(Arp.)
M
F(on E) 2. Dm Em B♭(on F) F
I want to lay you down on a bed of roses
(8va)
8va
M


F (on E)
I
B♭
C
F
Well the ho - tel bar hang o - ver whis - key's gone dry The bar keep - er's wig's crook-ed And she's giv-ing me the eye I
(Strings)
(8va)
<( ) = A Guitar>
B♭
C
F
F (on E)
might have said yeah
But I laughed so hard I think I died
Um, yeah
8va bassa


J
Dm
C
B♭
F
Dm
C(onE)
B♭(onF)
F
Dm
C
B♭
8va
4
4


F
Dm
C(onE)
B♭(onF)
F
(8va)
H.C
H.U
D
M
H
F
K
B♭
F
B♭
Now you close your eyes
Know I'll be think-ing a-bout you
While my mist-ress she calls me To
<Strings>
8va bassa
TAB


B♭
F
B♭
stand in her spot - light a - gain
To - nite I won't be a - lone But you know that don't mean I'm not
8va
F
Dm
C (on E)
B♭ (on F)
F
lone - ly
I've got noth - ing to prove for it's you that I'd die to de - fend
T
A
B

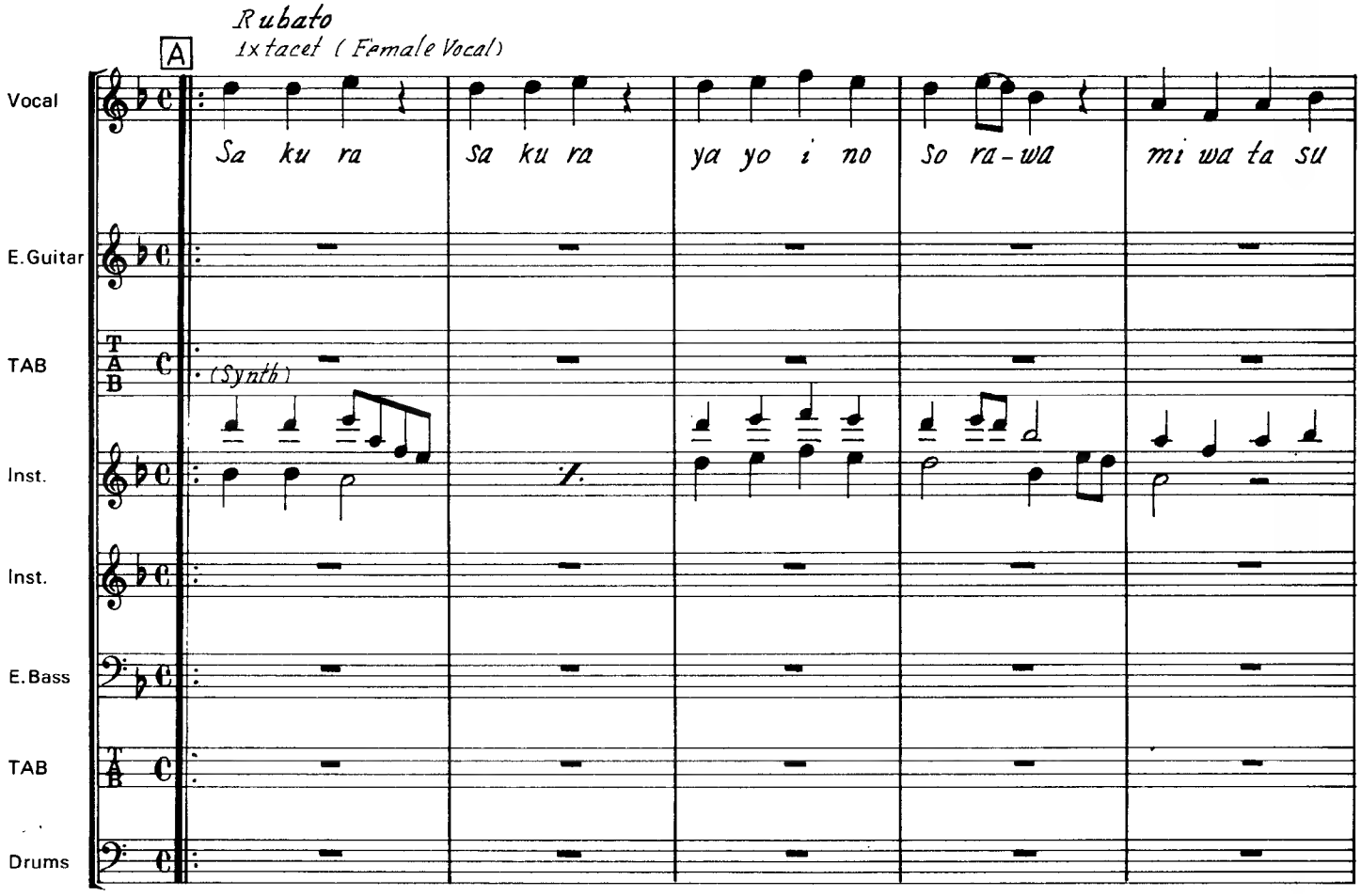

Coda ①
C(onE)
Dm
C(onE)
B♭(onF)
F
C(onE)
Vocal
I want to
lay you down
I want to
Other
Keyboard
8va
Guitar
T
A
B
Bass
Drums
D.S. ①
D.S. ②
Coda ②
Dm
Em
B♭(onF)
F
lay you down
a bed of roses
rit.

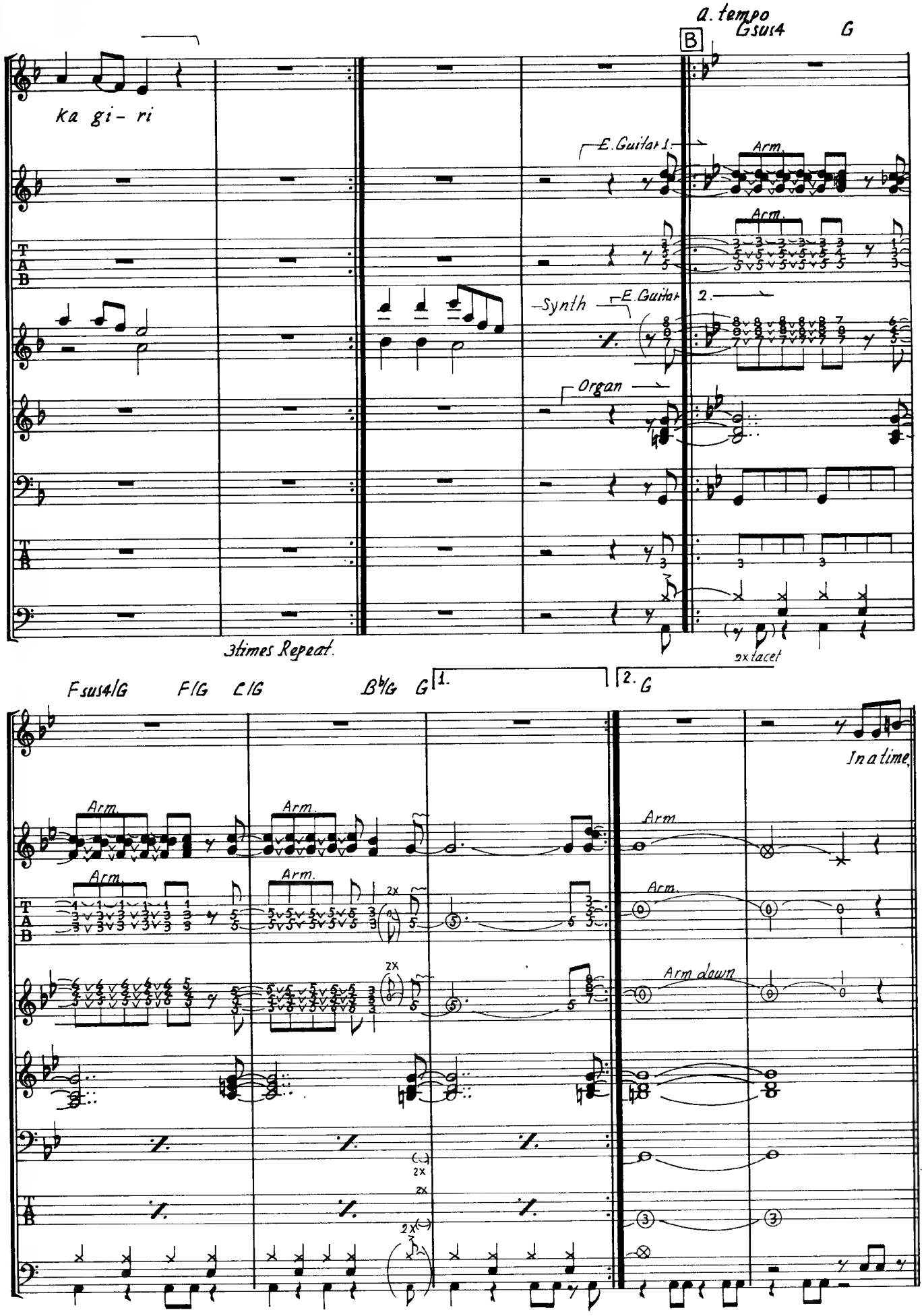
TOKYO ROAD

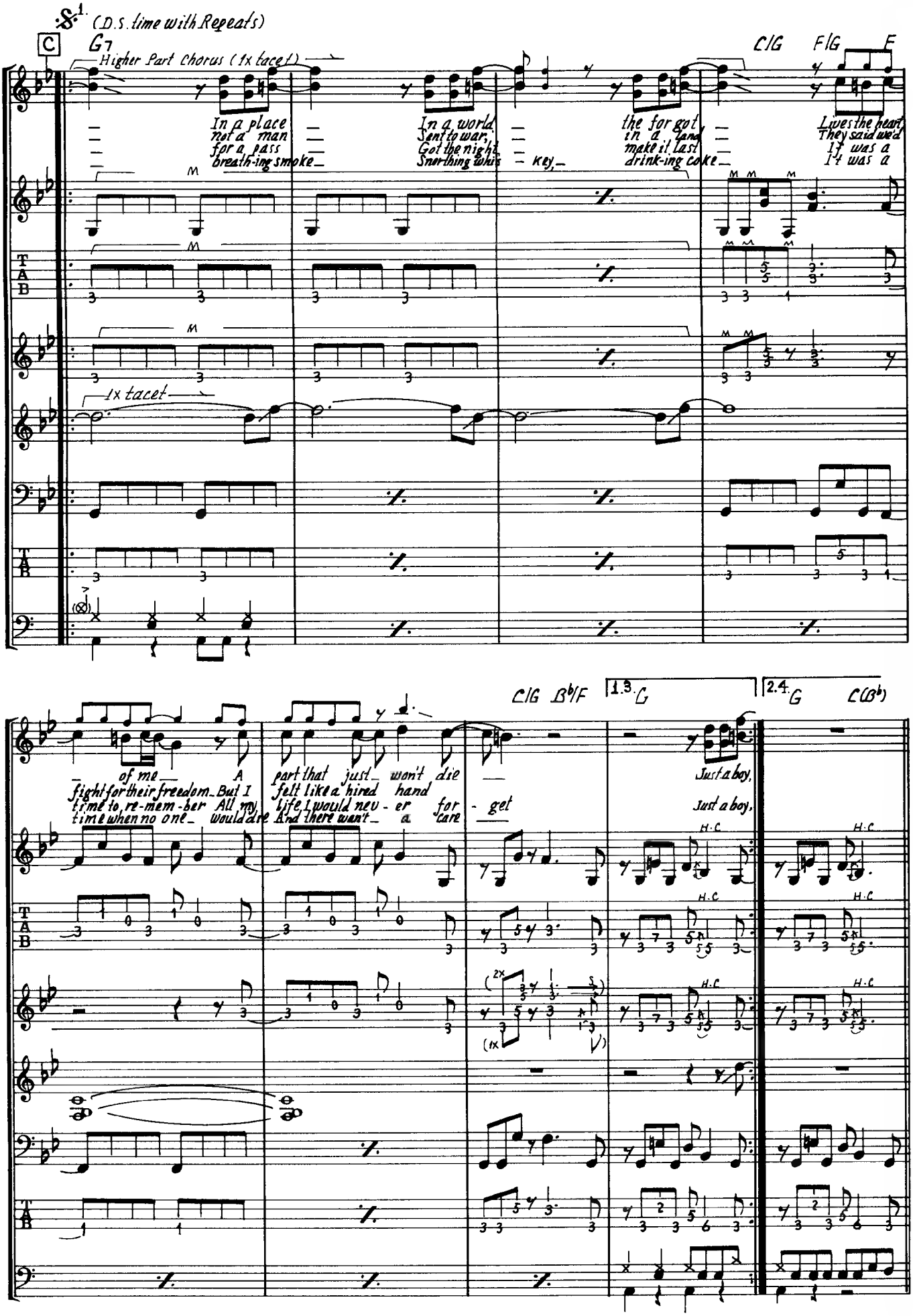
토쿄 로드

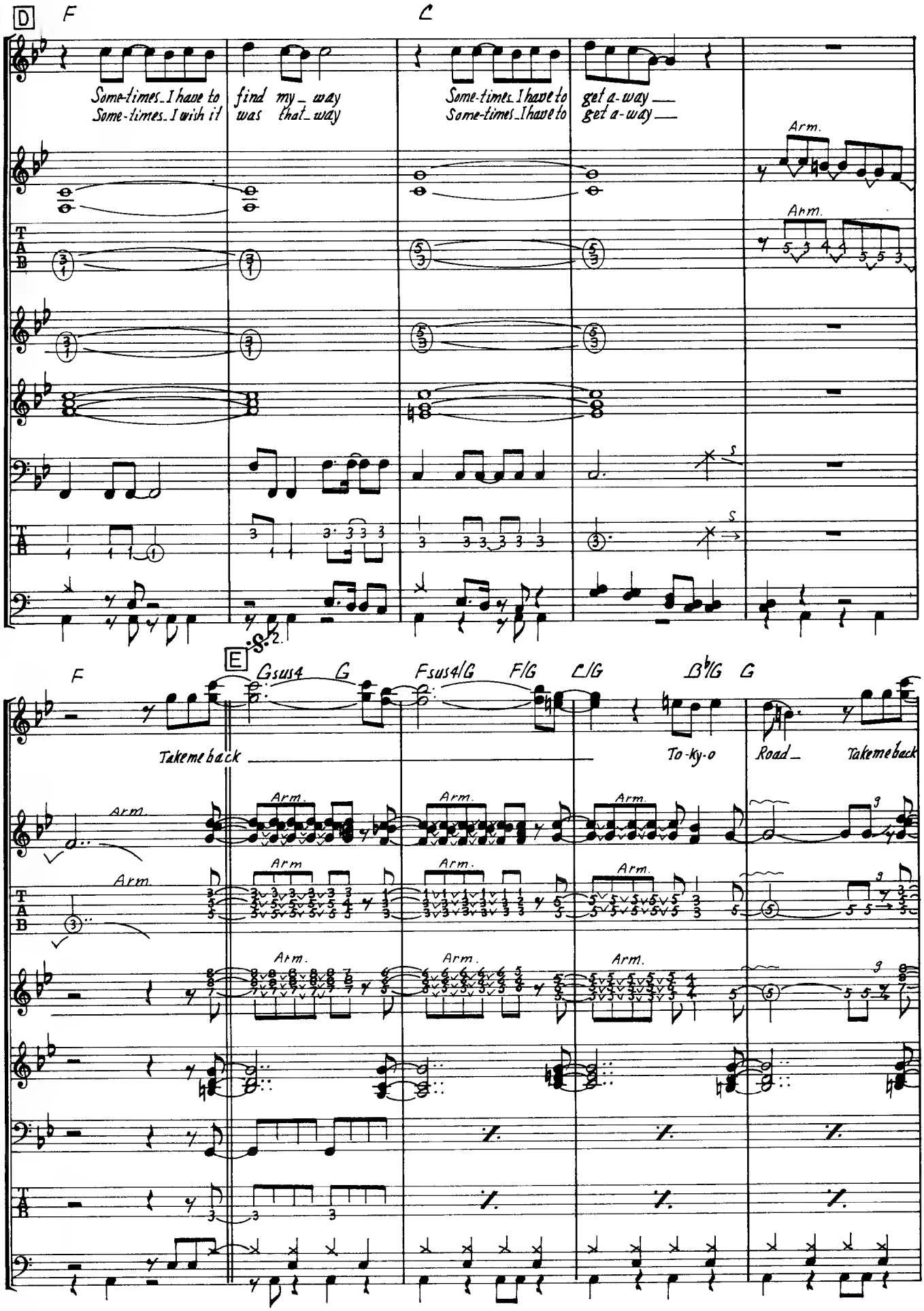
Words & Music by J. Bon Jovi & R. Sambora

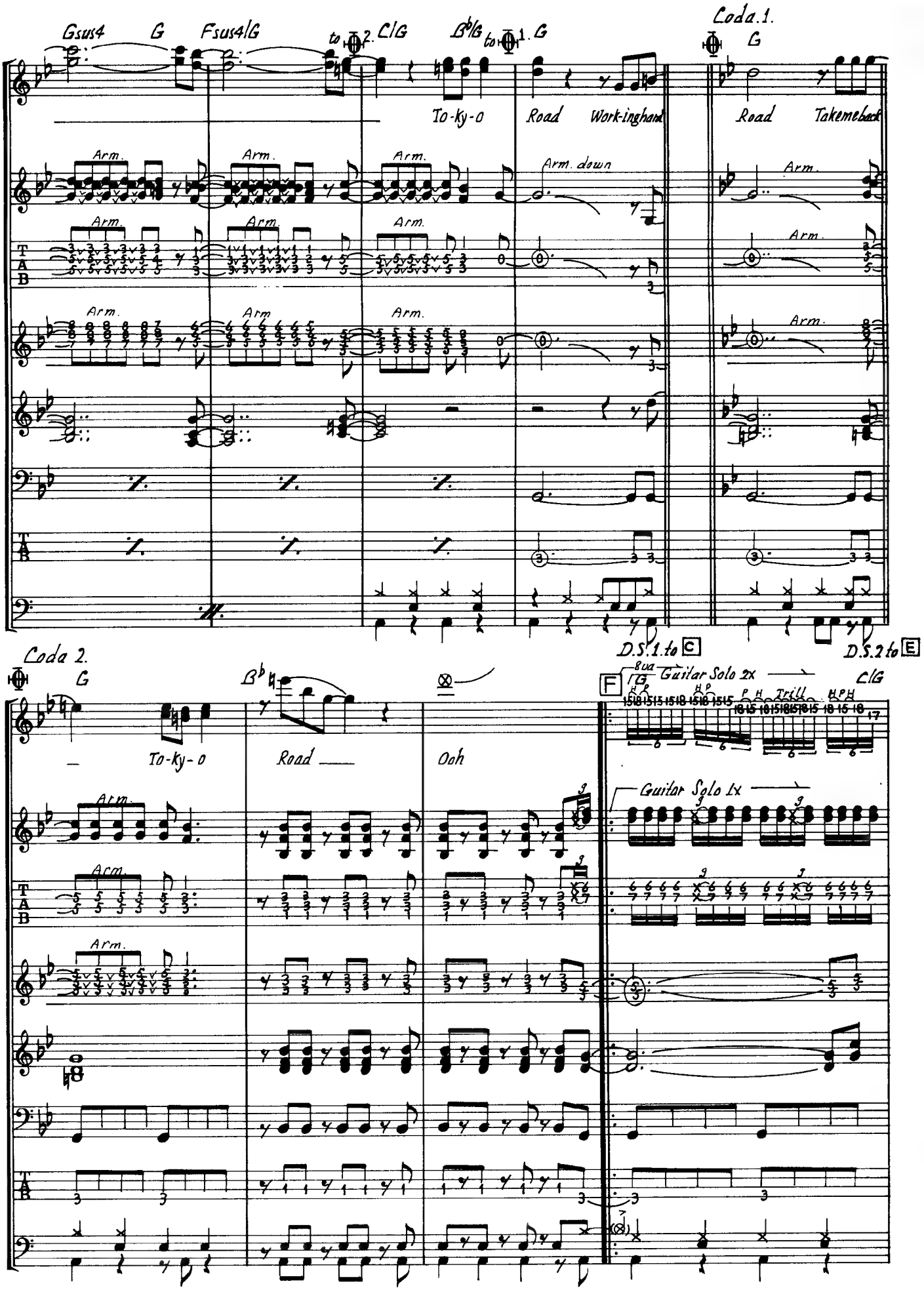
갑자기 「사쿠라, 사쿠라」하는 멜로디가 나와서 깜짝 놀라게 된다. 거의 노 템포의 신서사이저와 여성 보컬 뒤, 완전히 다른 템포로 곡이 시작한다. 기타 리프가 메인으로 되어 있는데 암을 들어 올리면서 피킹(다운 피킹)하는 것만으로 음정이 미묘하게 변한다. Ⓒ는 싱글 노트의 백킹이다. 뮤트하는 느낌으로 다운 피킹으로만 플레이 하자. 5, 6마디는 같은 프레이즈가 오른쪽과 왼쪽으로 구분되어 있다. 리피트 뒤에 신서는 목관계통의 사운드, Ⓓ의 5마디부터는 다시 아밍하면서 플레이 한다. Ⓕ의 앞 2마디는 전멤버가 함께하는 3박 프레이즈이다. 정확히 맞추자. 괄호 2의 기타는 아밍 딜레이에 의한 것. 페이드 인 하는 신서는 아마 시켄서에 의한 것일 것이다. 또 베이스 드럼이 2박째에만 들어있으므로 마디의 시작을 착각하지 않도록 주의한다.

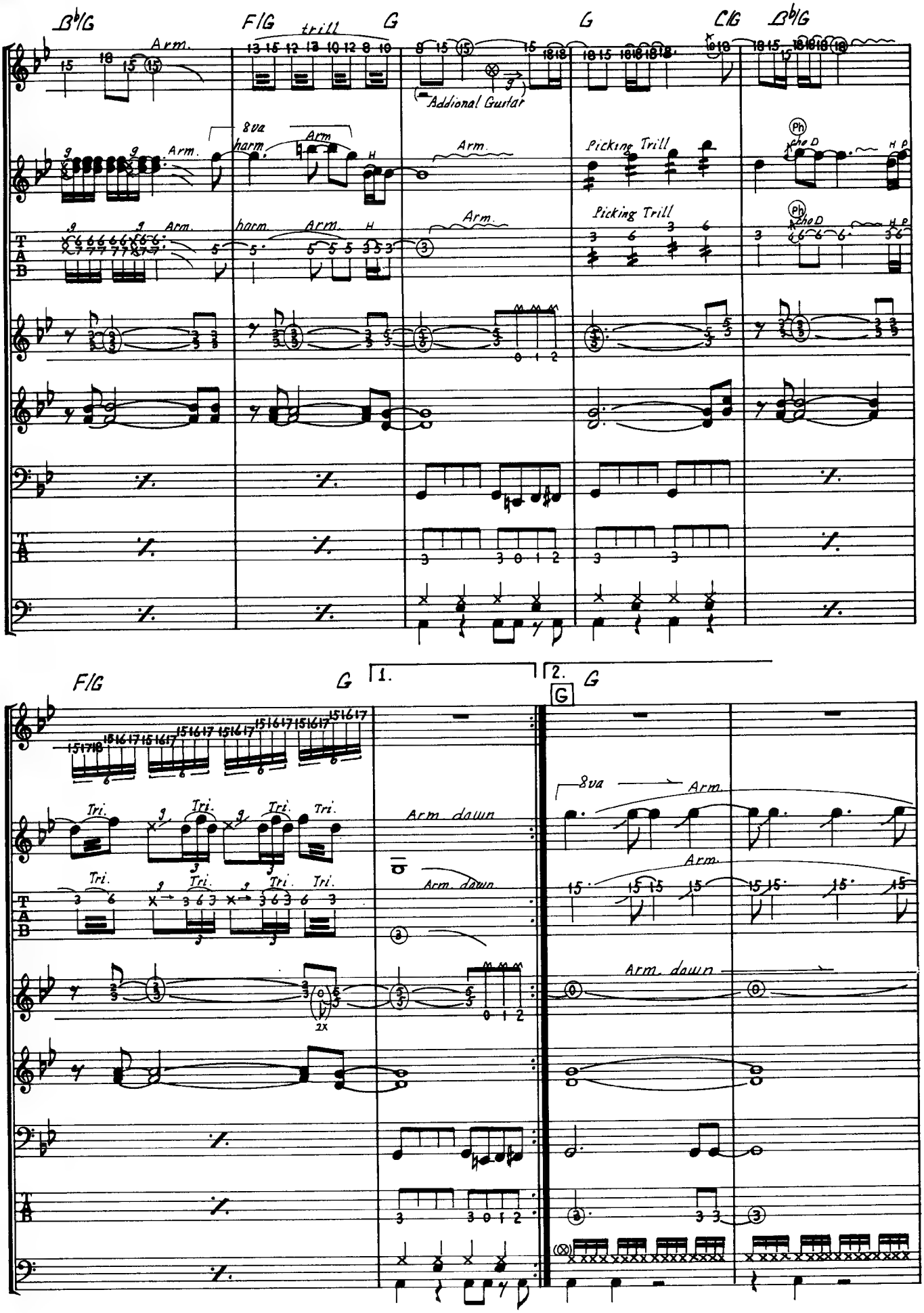


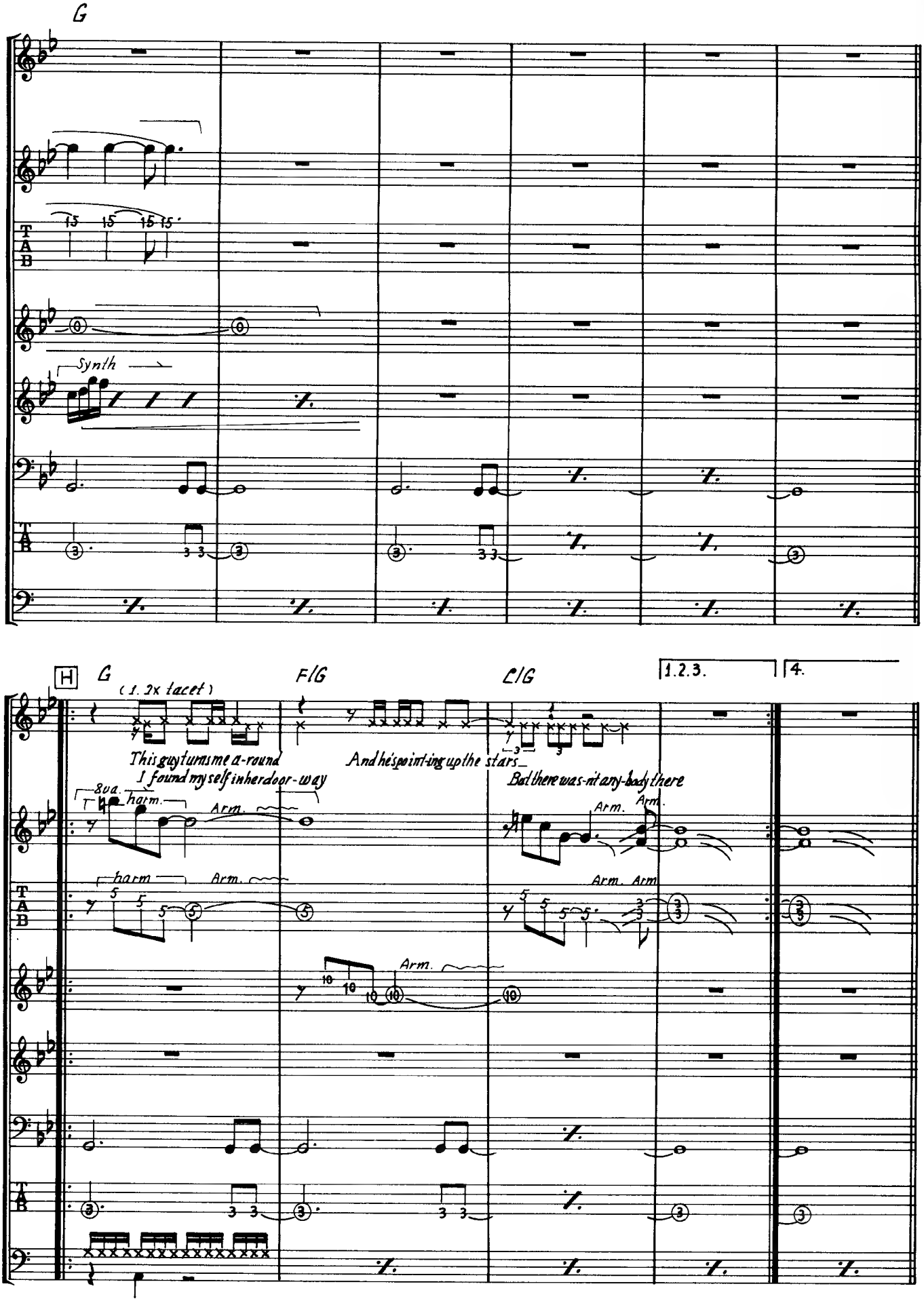

a. tempo
Gsus4
G
B
ka gi- ri
E. Guitar 1.
Arm.
Arm.
Synth
E. Guitar 2.
Organ
3times Repeat.
2x tacet
Fsus4/G
F/G
C/G
B♭/G
G
1.
2. G
In a time
Arm.
Arm.
Arm.
Arm.
Arm.
2x
2x
Arm down
2x
2x
2x

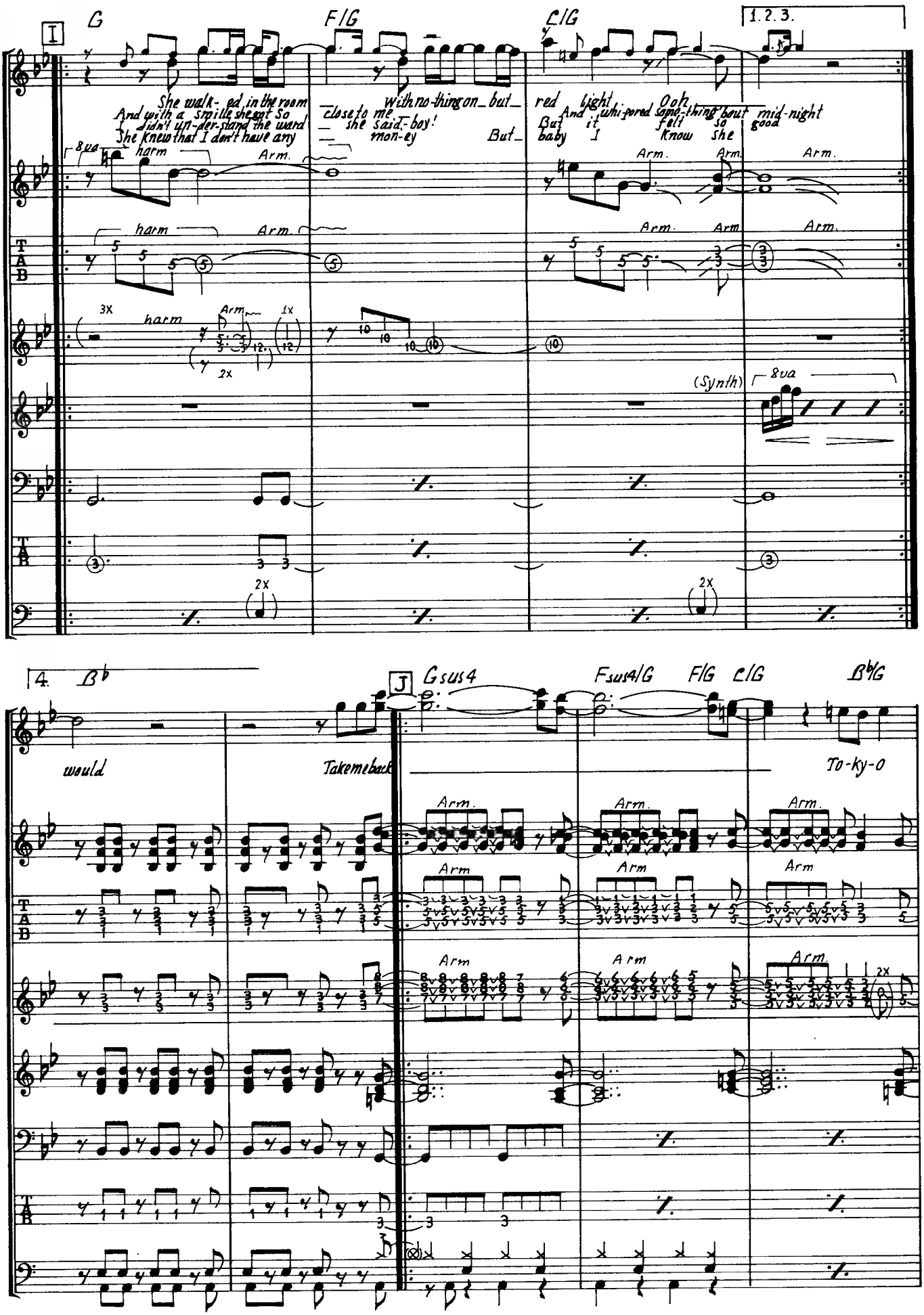

𝄋1. (D.S. time with Repeats)
C
G7
Higher Part Chorus (1x tacet)
C/G
F/G
F
In a place not a man for a pass breath-ing smoke
In a world Sent to war, Got the night Snarthing whis - key,
the for got in a land make it last drink-ing coke
I wes the heart They said we'd If was a I t was a
1x tacet
C/G
B♭/F
1.3. C
2.4. G
C(B♭)
of me A fight for their freedom. But I time to, re-mem-ber All my time when no one would dare
part that just won't die felt like a hired hand life, I would nev - er for - get And there want a care
Just a boy, Just a boy,
H.C
2x
1x
T
A
B

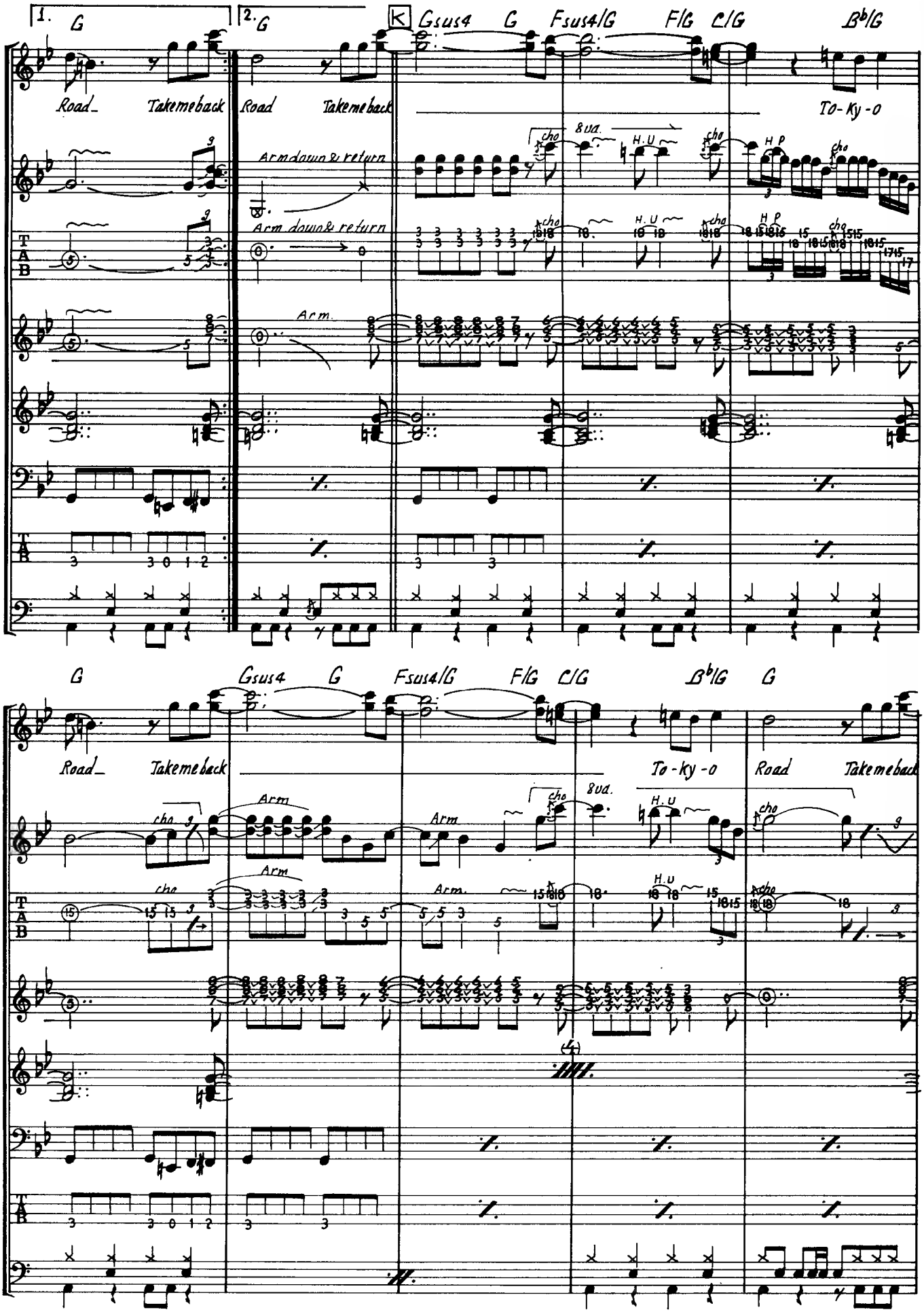

D
F
C
Some-times I have to find my way
Some-times I wish it was that way
Some-times I have to get a-way
Some-times I have to get a-way
Arm.
Arm.
S
S
2.
E
F
Gsus4 G
Fsus4/G F/G C/G B♭/G G
Take me back
To-ky-o
Road
Take me back
Arm.
Arm.
Arm.
Arm.
Arm.
Arm.
Arm.
Arm.
Arm.
Arm.
Arm.
Arm.

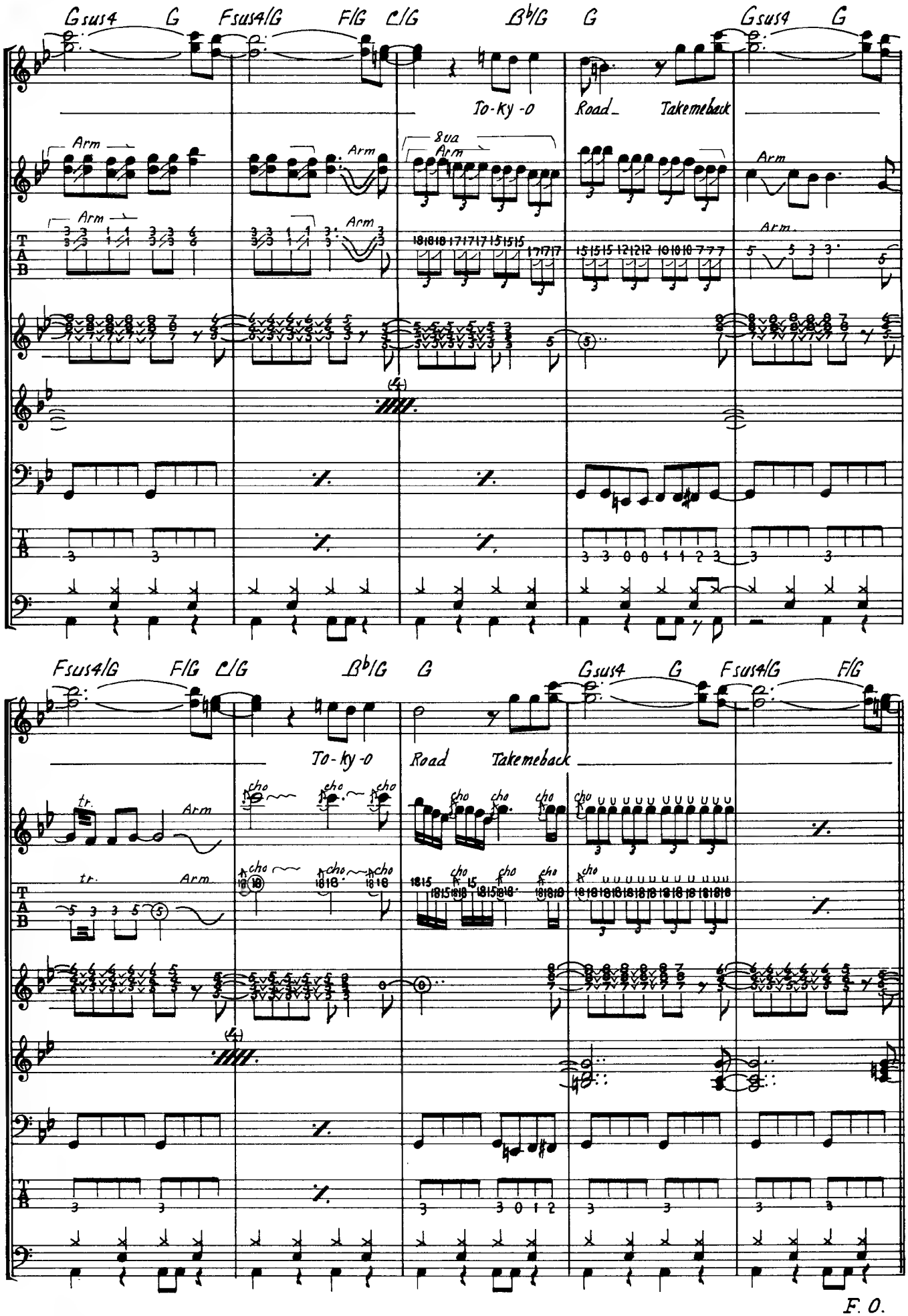

Gsus4
G
Fsus4/G
to 2. C/G
B♭/G
to 1. G
Coda 1.
G
To-ky-o
Road
Work-inghard
Road
Takemeback
Arm.
Arm. down
D.S.1. to C
D.S.2 to E
Coda 2.
G
B♭
To-ky-o
Road
Ooh
8va
Guitar Solo 2x
C/G
Trill
Guitar Solo 1x
F


B♭/G
F/G
trill
G
G
C/G
B♭/G
Arm.
Addional Guitar
8va
harm.
Arm
Picking Trill
Ph
cho D
H P
F/G
G
1.
2.
G
Tri.
Arm. down
8va
Arm.
Arm. down


G
Synth
H
G
(1. 2x tacet)
F/G
C/G
1.2.3.
4.
This guy turns me a-round
I found my self in her door-way
And he's point-ing up the stars
But there was-n't any-body there
8va.
harm.
Arm.


I
G
F/G
C/G
1.2.3.
She walk- ed in the room
And with a smile she got So
I didn't un-der-stand the word
She knew that I don't have any
With no-thing on but
close to me
she said- boy!
mon-ey
But
red light
Ooh
And whi-pered some-thing 'bout mid-night
But it felt so good
baby I know she
8va
harm
Arm.
3X
2X
1X
(Synth)
4.
B♭
J
Gsus4
Fsus4/G
F/G
C/G
B♭/G
would
Take me back
To-ky-O
Arm
2X


1. G
2. G
K
Gsus4 G Fsus4/G F/G C/G B♭/G
Road_ Takemeback
Road Takemeback
To-Ky-o
Arm down & return
Arm down & return
Arm.
8va.
cho
H.U
H.P
G Gsus4 G Fsus4/G F/G C/G B♭/G G
Road_ Takemeback
To-ky-o
Road Takemeback
Arm
Arm
Arm.
8va.
cho
H.U


Gsus4 G Fsus4/G F/G C/G B♭/G G Gsus4 G
To-Ky-o Road Takemeback
Arm
8va
Fsus4/G F/G C/G B♭/G G Gsus4 G Fsus4/G F/G
To-ky-o Road Takemeback
tr.
cho
F. O.

BAD MEDICINE

배드 메디슨

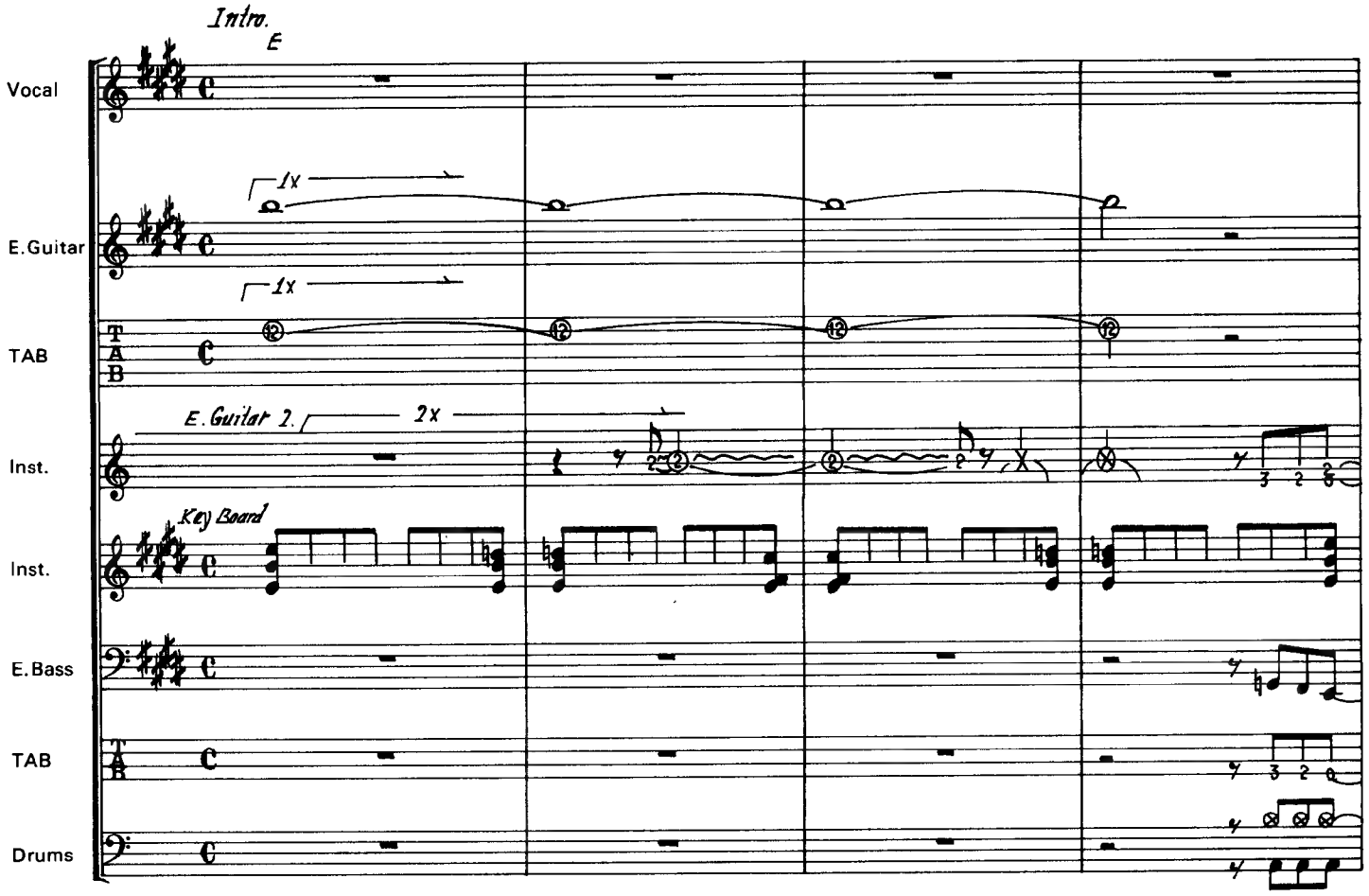
by Jon Bon Jovi, Richie Sambora and Desmond Child

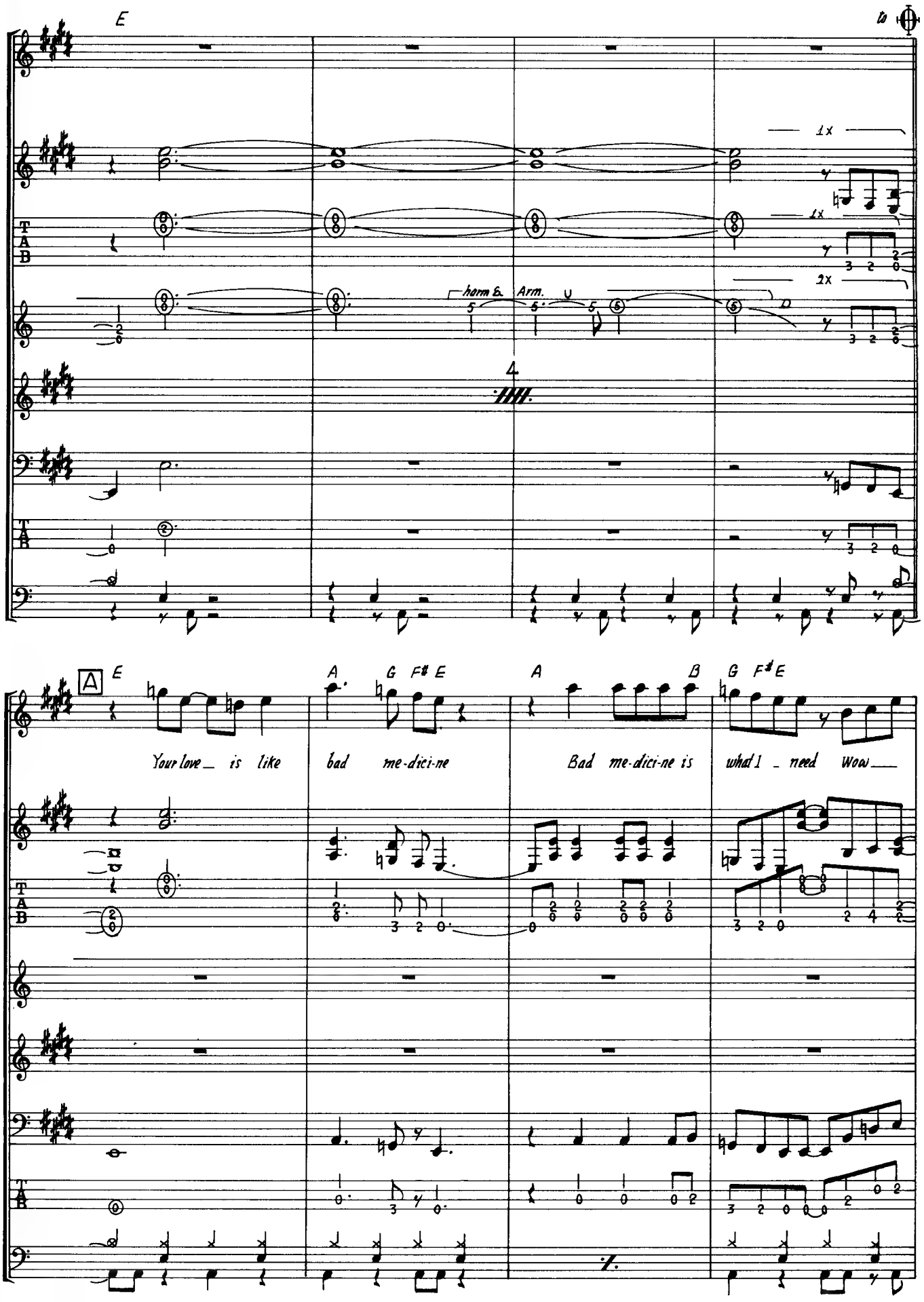
기타는 얇고 가벼운 음과 톤을 죄인 디스토션과의 2개의 사운드를 잘 구분 사용하는 것이 포인트가 되는 하드 록 넘버이다. 전체적으로 개방현을 이용한 프레이즈가 많고 낮은 포지션에서의 플레이가 중심이 되지만 뮤트나 커팅과 같은 작은 기교를 콘트롤하기 어려워짐으로 주의하도록 한다.

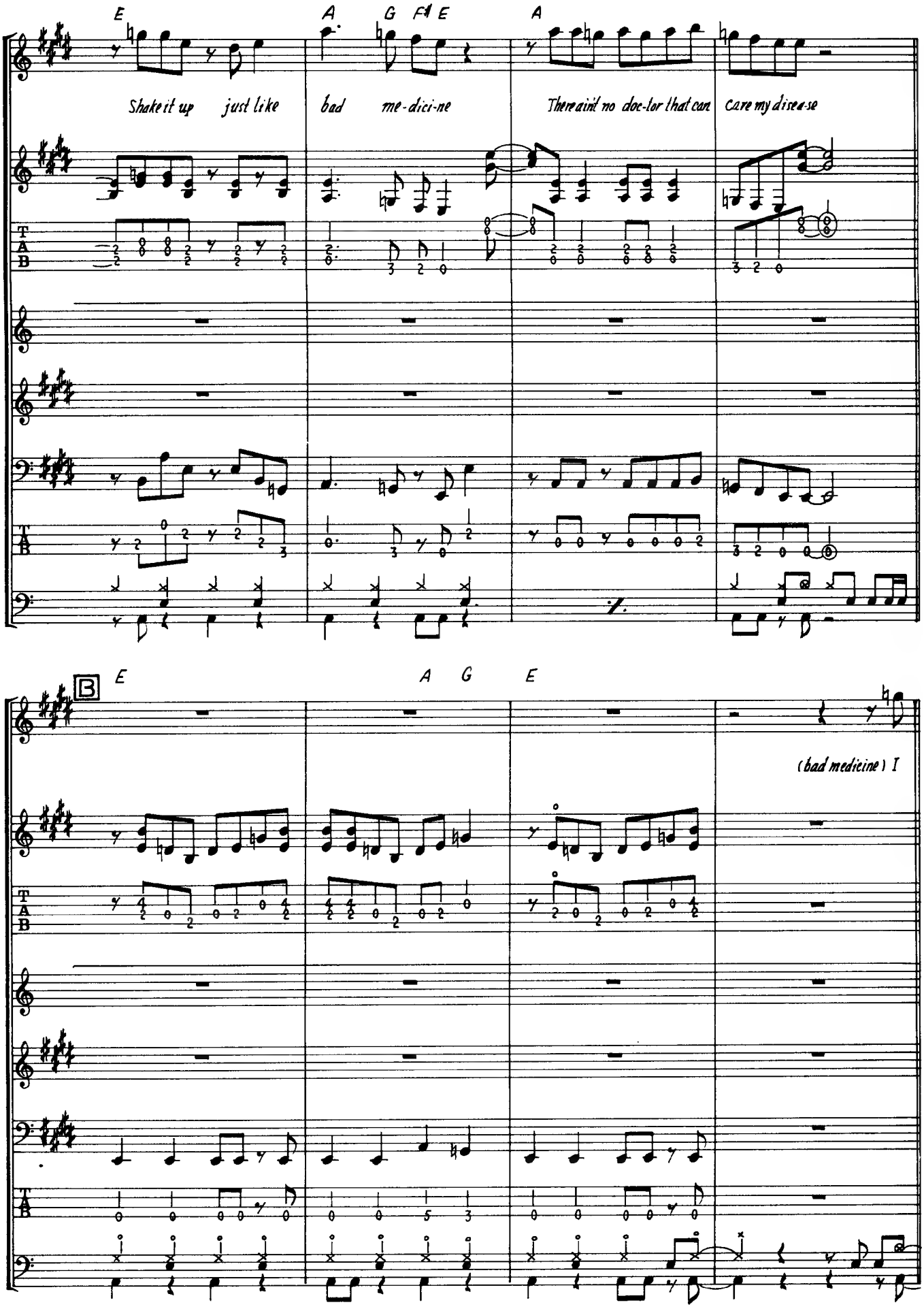
베이스는 곡이 가라앉은 분위기의 하드 록 넘버이므로 베이스 라인을 무겁게 처내는 것이 요점이다. 기타와의 유니즌이 곳곳에 눈에 띄고 싱코페이션이나 섬세함도 많이 사용되고 있다. 전체의 흐름을 성확히 파악해서 미스 톤을 내지 않도록 유의하면서 정확한 리듬으로 비트를 내도록 한다.

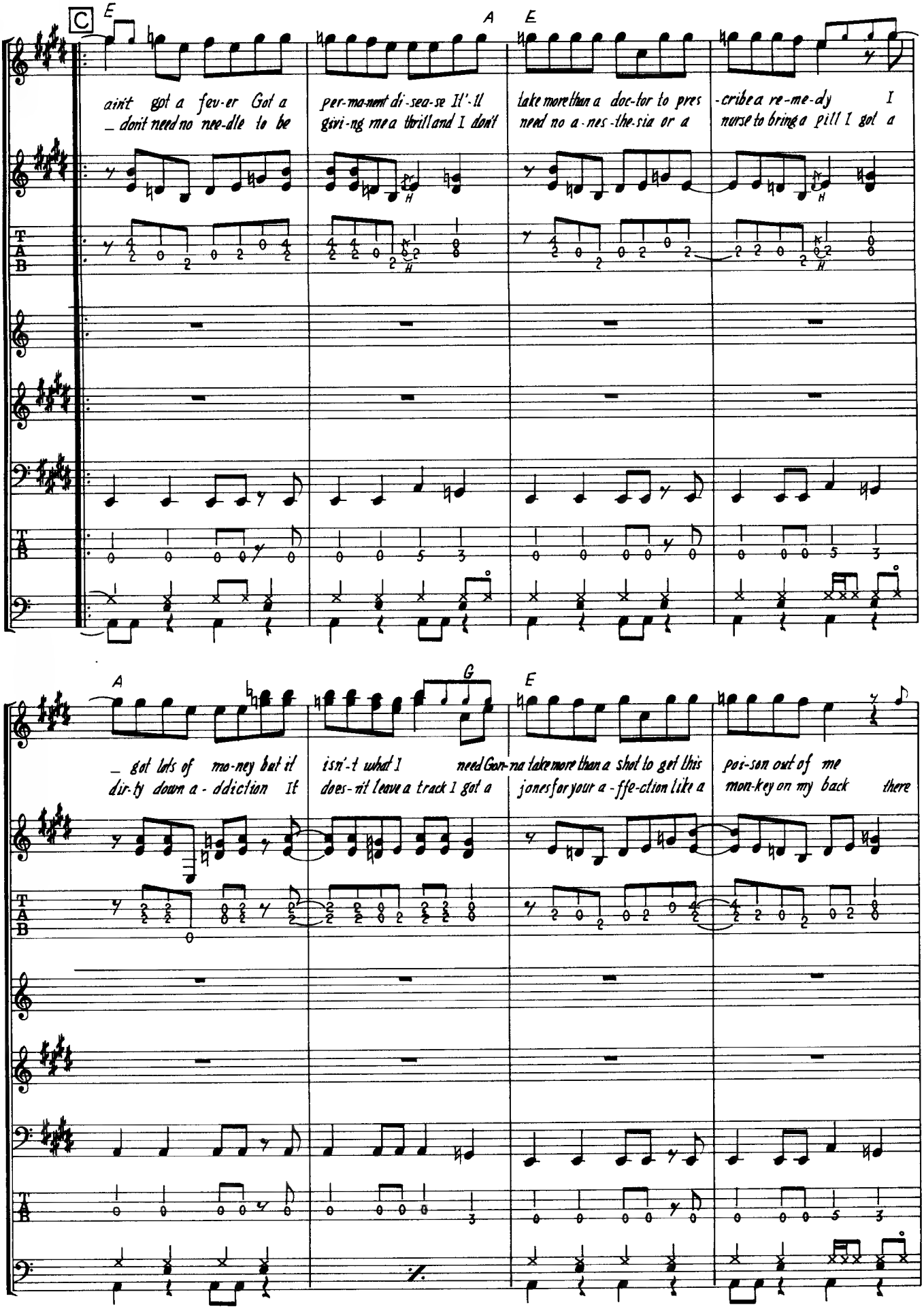
드럼은 거친 중에도 샤프하고 스트레이트한 감정이 떠오르는 것같은 플레이는 특필할 만한 것이다

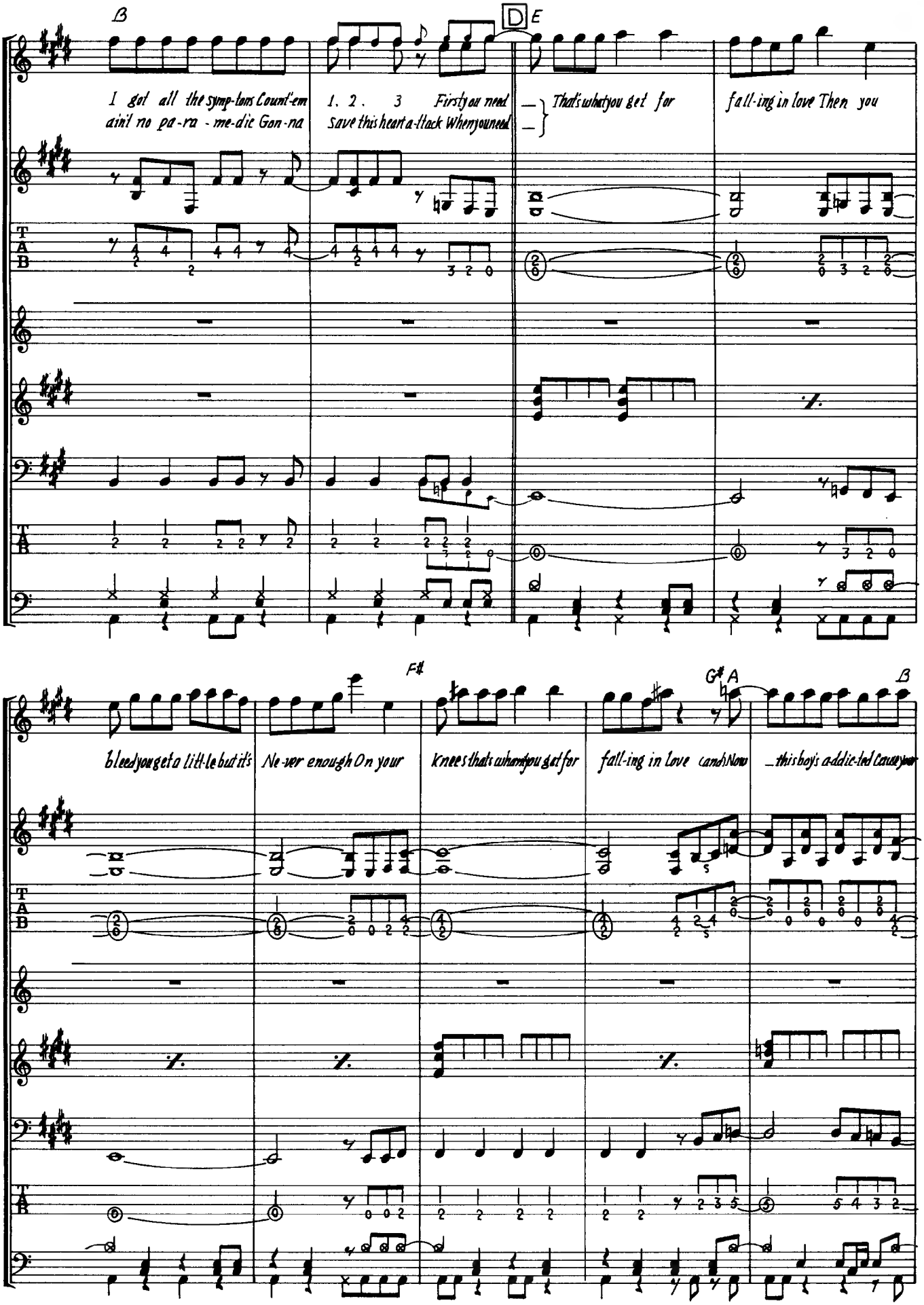
필 인 등도 8분으로 밀어붙이고 헤비급의 베이스 드럼과 원기왕성한 스네어로 공격하자. 곡의 볼테이지가 내려가는 부분에도 2, 4박의 스네어는 파워있게 두드릴 것.

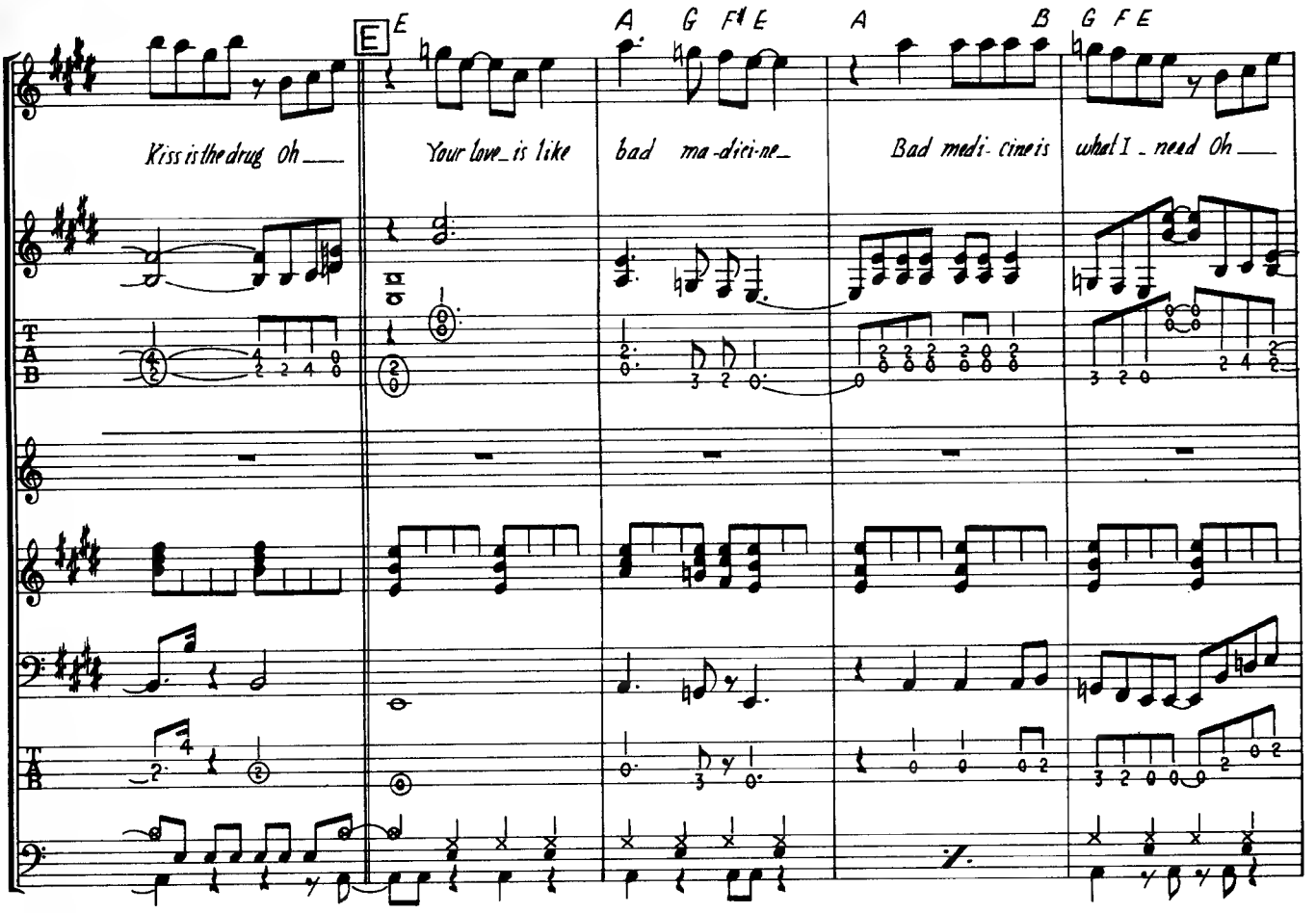


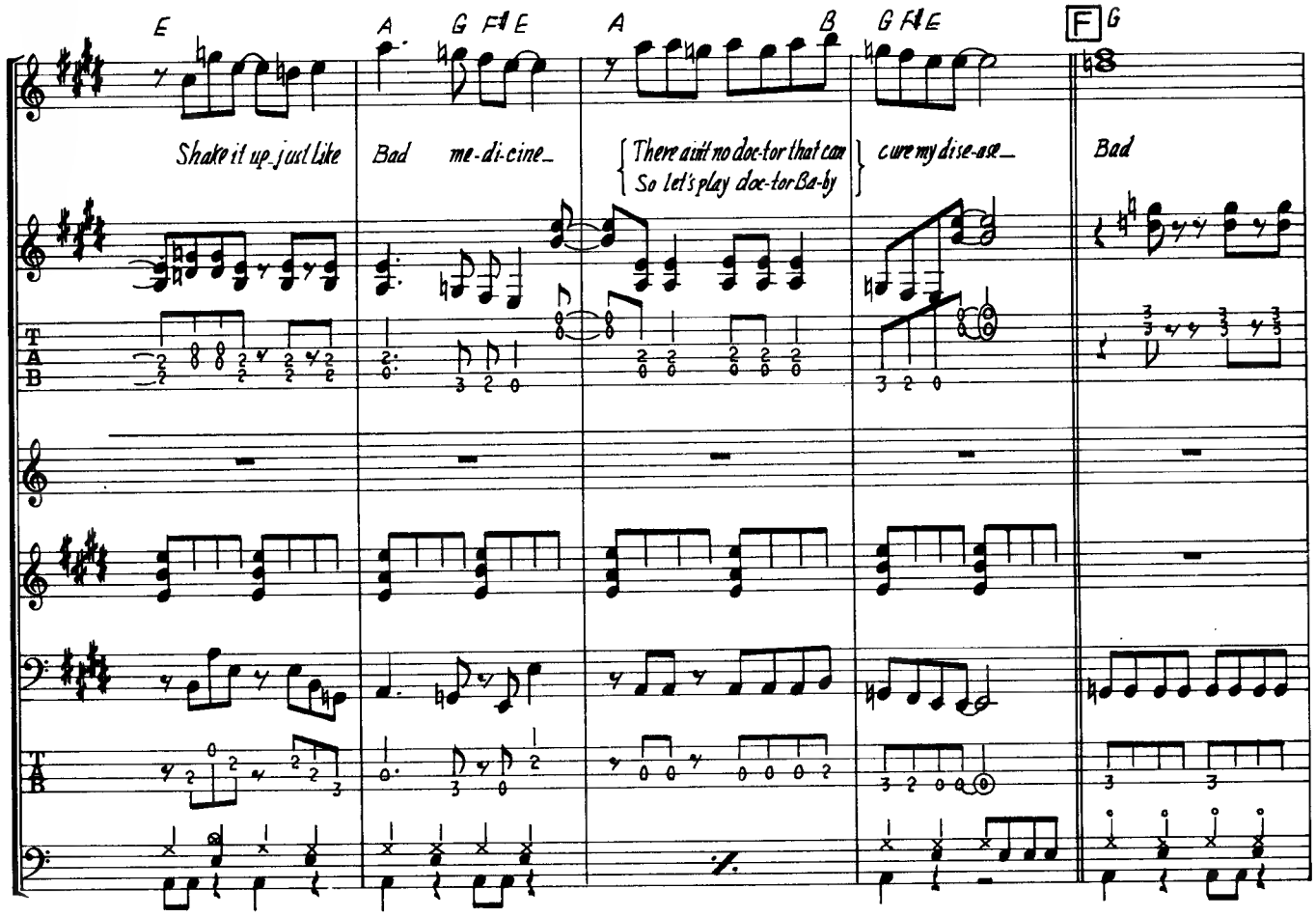

E
1x
1x
2x
harm.
Arm.
4
A
E
A
G F# E
A
B
G F# E
Your love_ is like
bad me-dici-ne
Bad me-dici-ne is
what I _ need Woo_

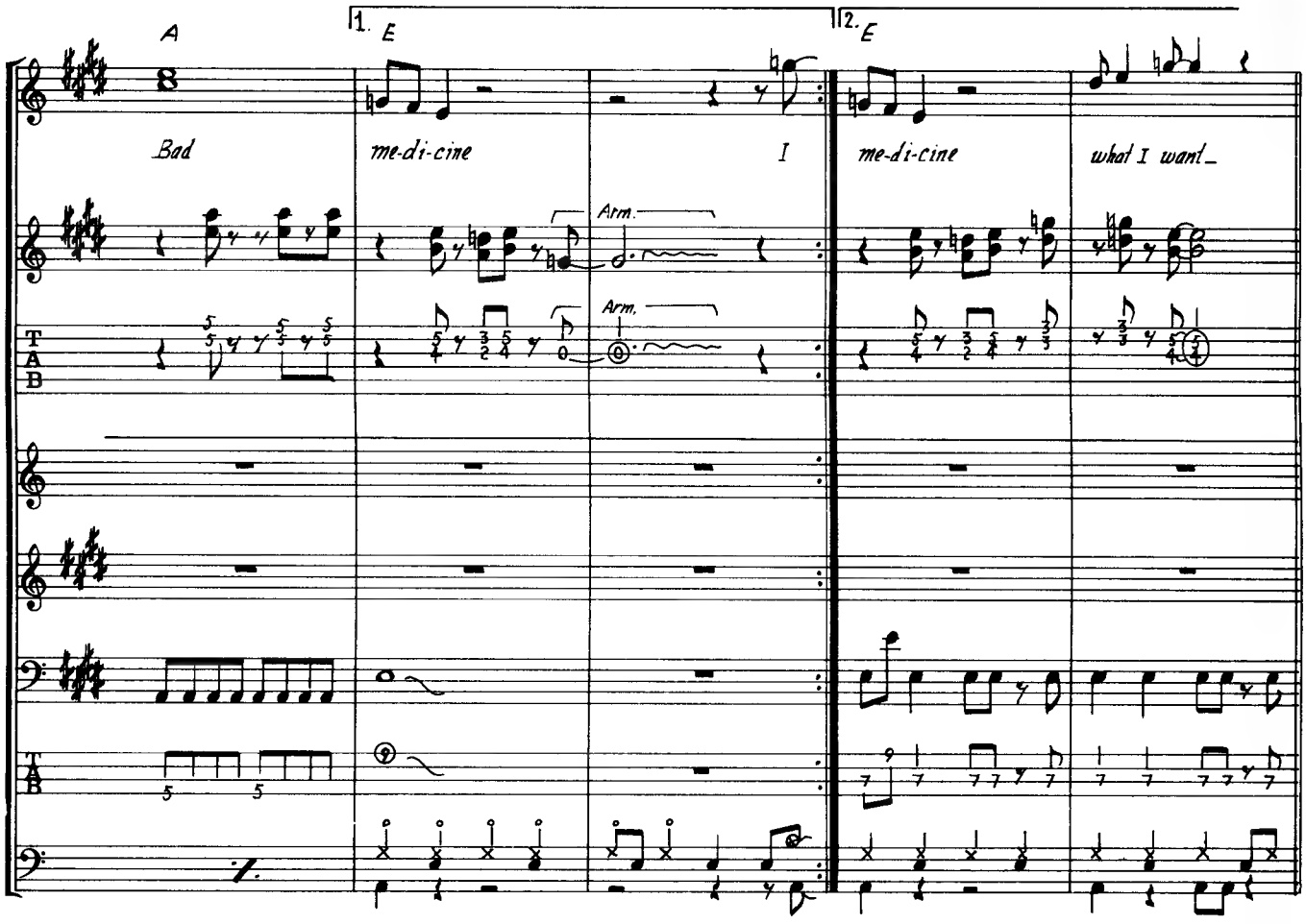

E
A
G
F#
E
A
Shake it up just like bad me-dici-ne There ain't no doc-tor that can cure my disea-se
B
E
A
G
E
(bad medicine) I

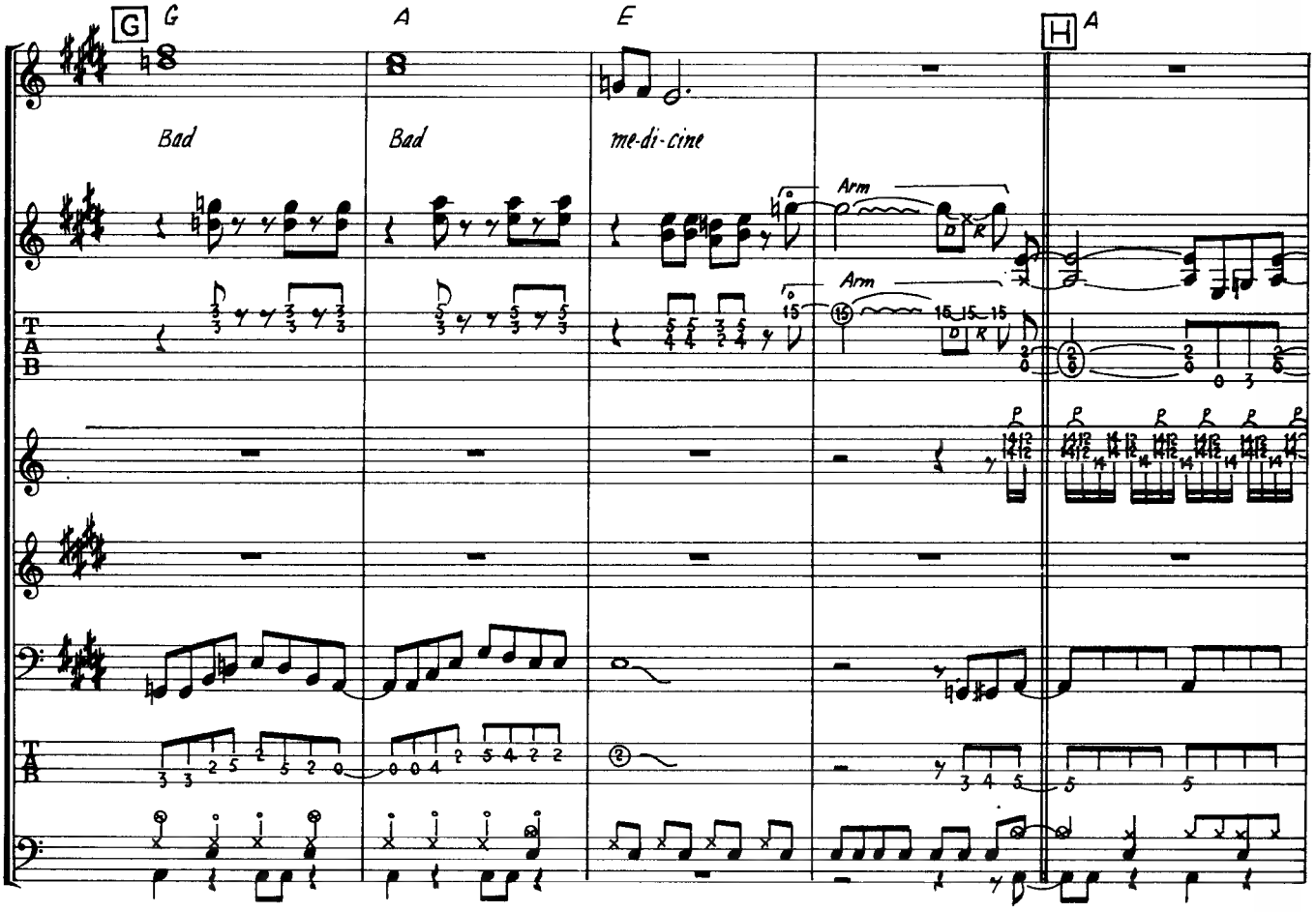

C
E
A
E
ain't got a fev-er Got a
_ don't need no nee-dle to be
per-ma-nent di-sea-se It'-ll
gsivi-ng me a thrill and I don't
take more than a doc-tor to pres
need no a-nes-the-sia or a
-cribe a re-me-dy I
nurse to bring a pill I got a
A
G
E
_ got lots of mo-ney but it
dir-ty down a-ddiction It
isn'-t what I
does-nit leave a track I got a
need Gon-na take more than a shot to get this
jones for your a-ffe-ction like a
poi-son out of me
mon-key on my back there

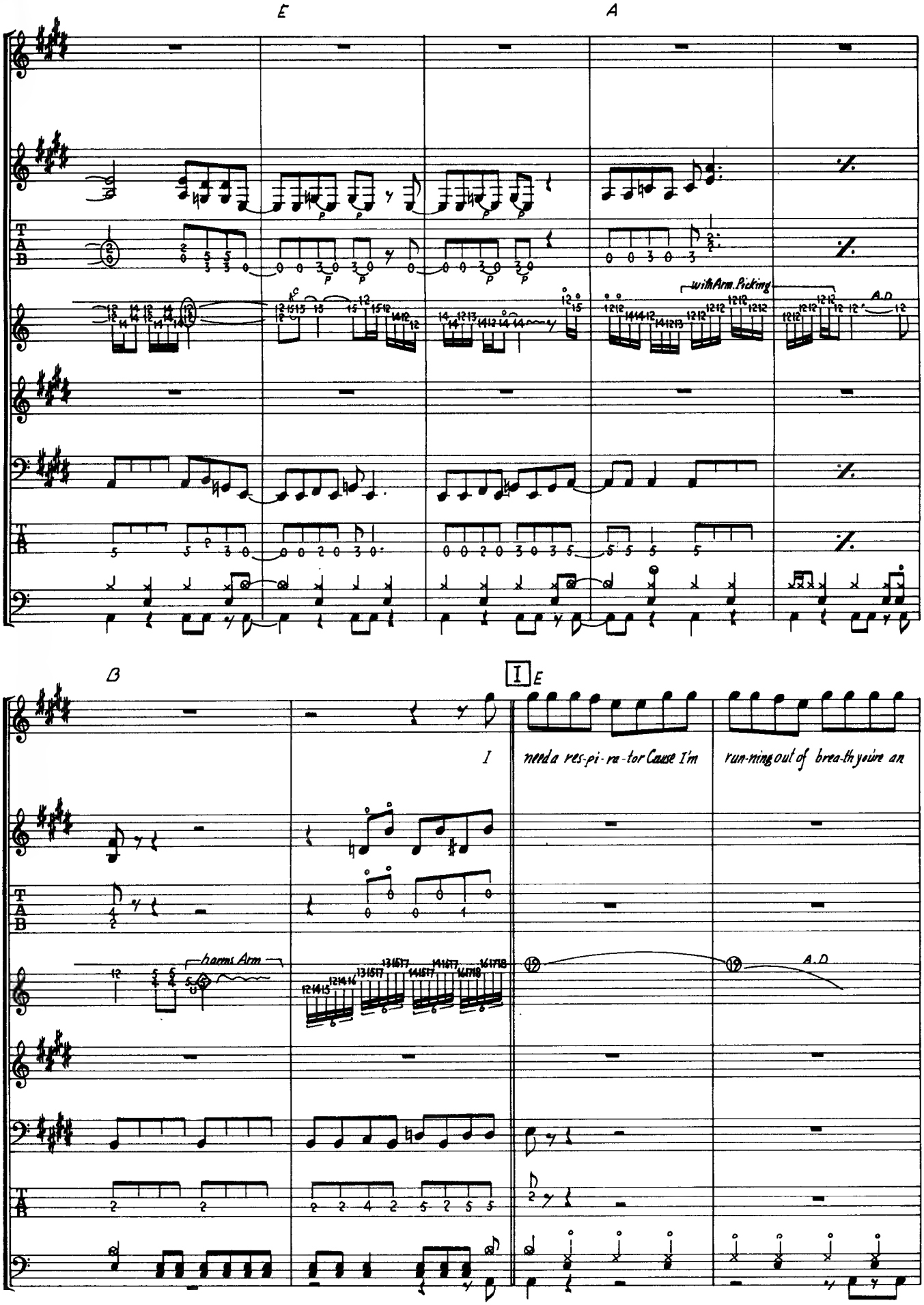

B
D E
I got all the symp-toms Count'em ain't no pa-ra - me-dic Gon-na
1. 2. 3 Firstyou need Save this heart a-ttack Whenyouneed
That's whatyou get for
fall-ing in love Then you
F#
G# A
B
bleedyougeta litt-le but it's
Ne-ver enough On your
Knees that's whatyou get for
fall-ing in Love (and)Now
_this boy's addic-ted Cause you

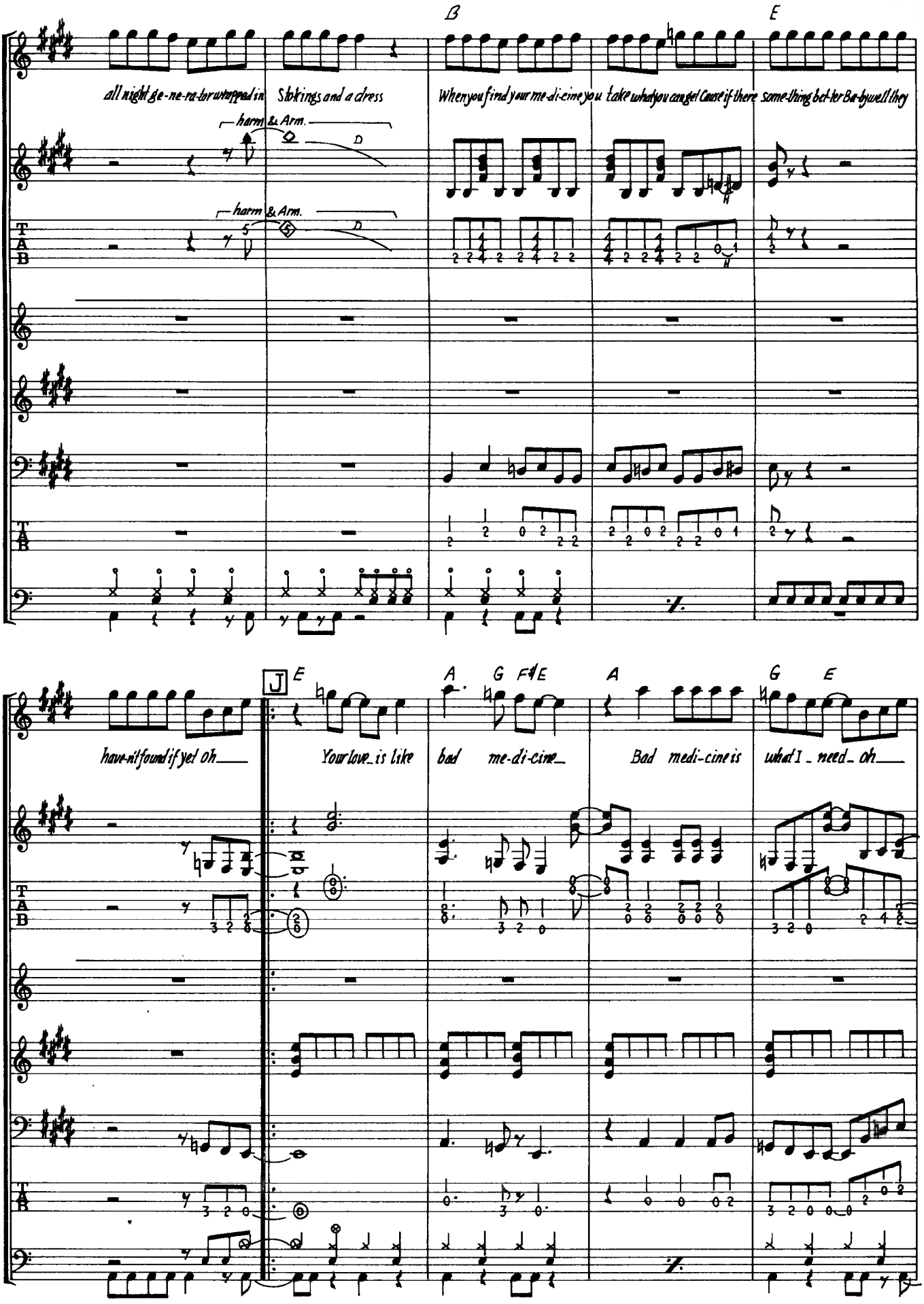

E
E A G F♯ E A B G F E
Kiss is the drug Oh___
Your love_is like
bad ma-dici-ne_
Bad medi- cine is
what I _ need Oh___

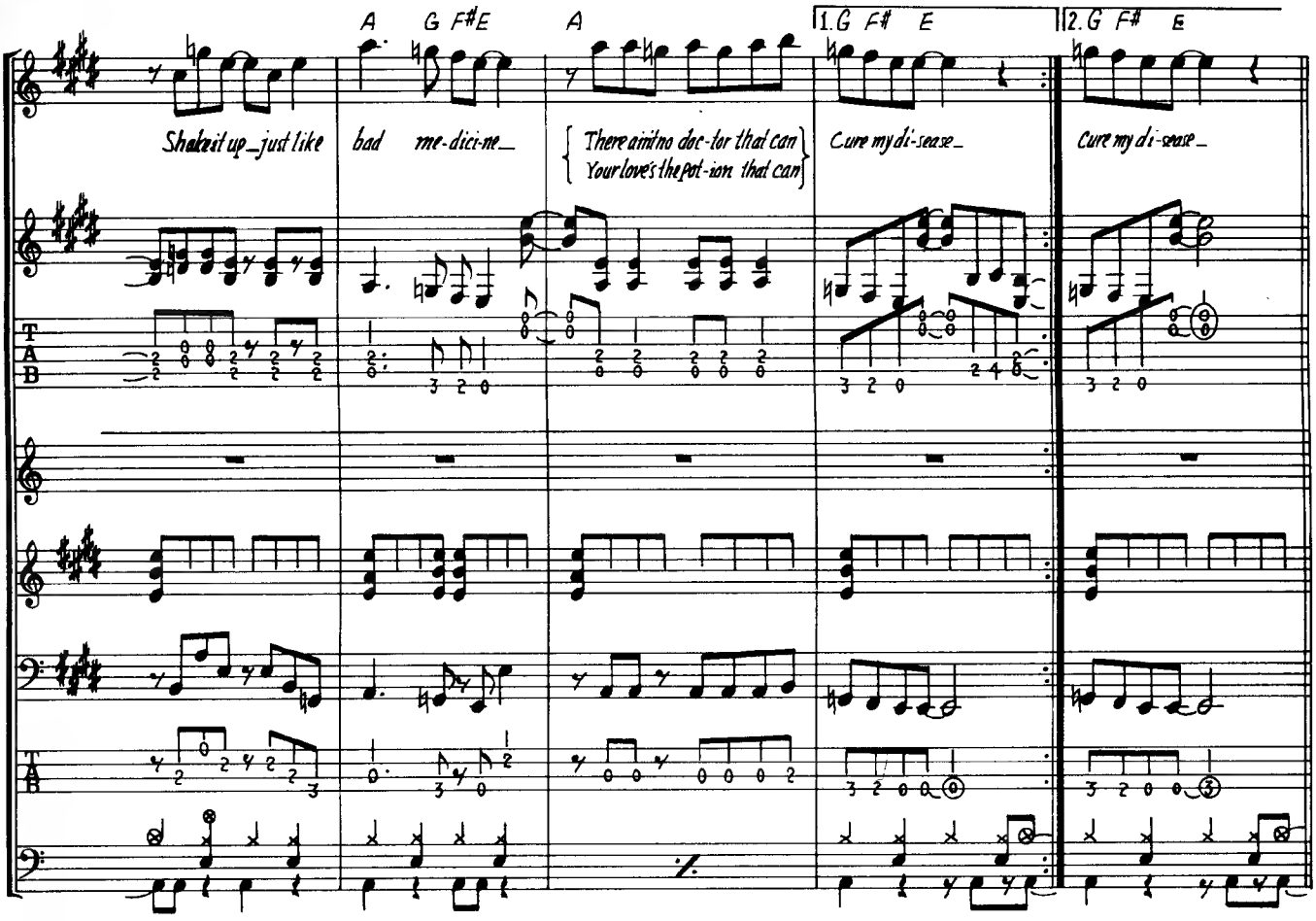

E A G F♯ E A B G F♯ E F G
Shake it up_just like
Bad me-di-cine_
There ain't no doc-tor that can
So let's play doc-tor Ba-by
cure my dise-ase_
Bad

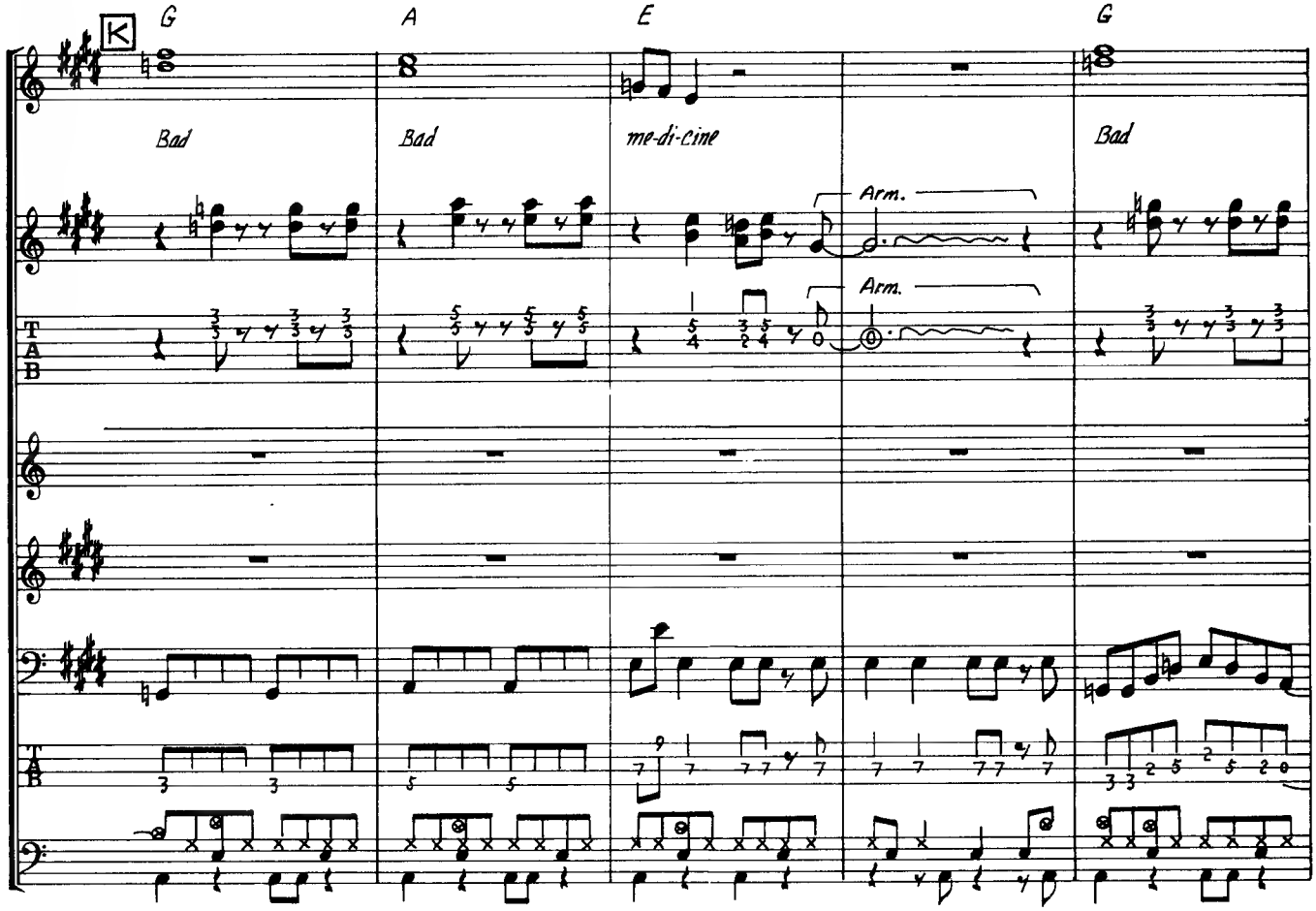

A
1. E
2. E
Bad
me-di-cine
I
me-di-cine
what I want_
Arm.
Arm.
T
A
B

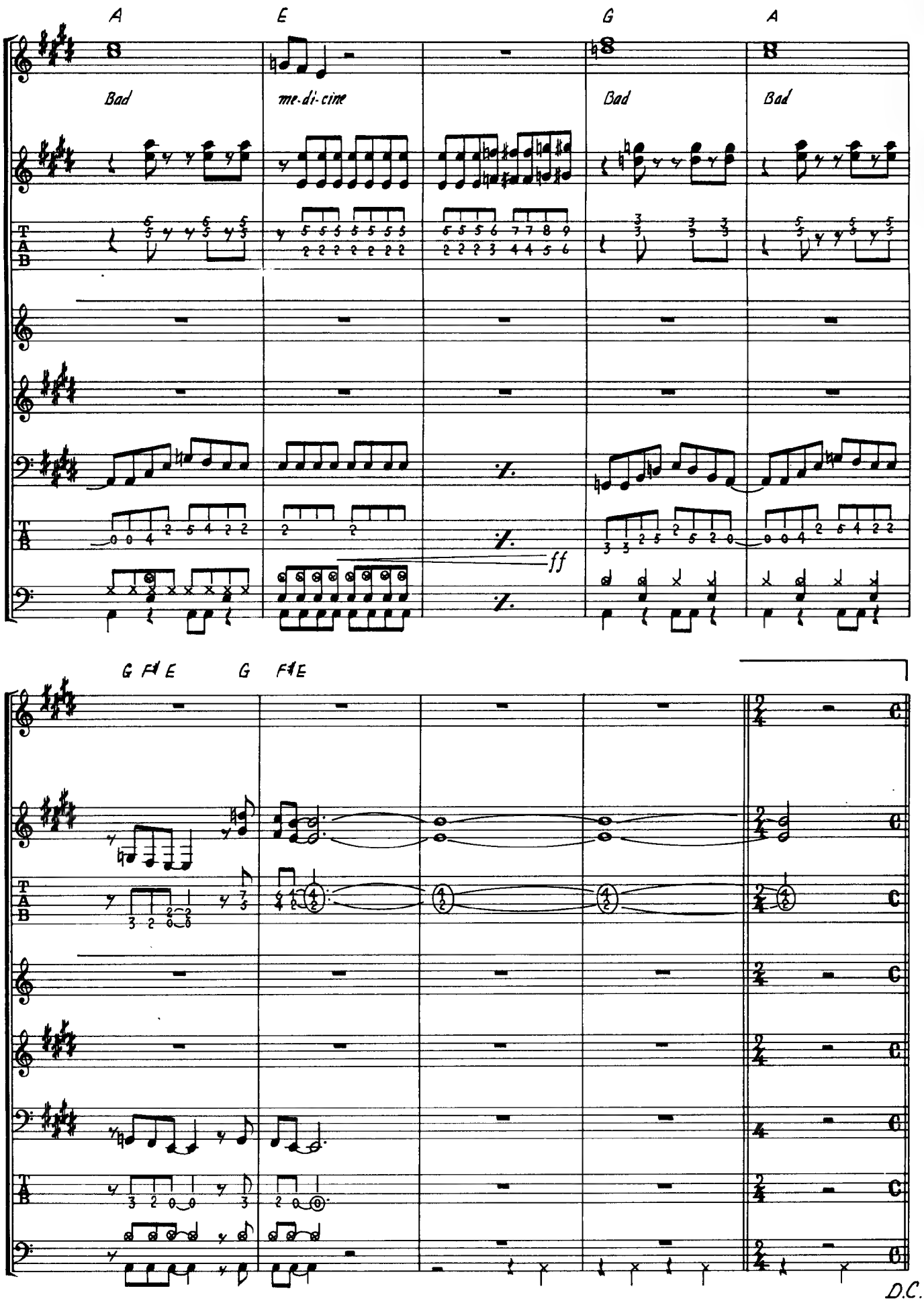

G
G
A
E
H
A
Bad
Bad
me-di-cine
Arm
Arm
T
A
B

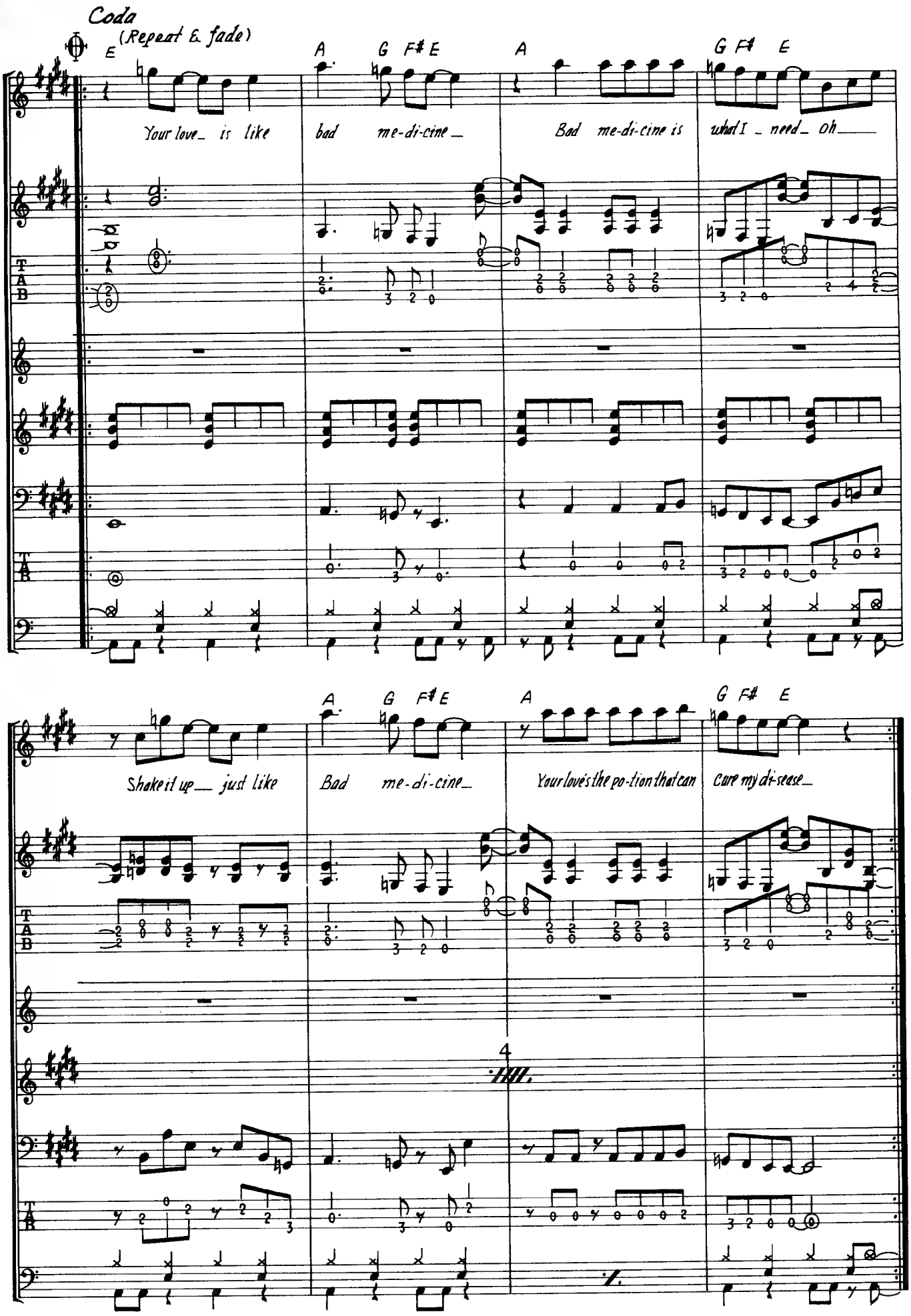

E
A
with Arm. Picking
A.D
B
I E
I
needa res-pi-ra-tor Cause I'm
run-ning out of brea-th you're an
harms Arm
A.D


B
E
all night ge-ne-ra-tor wrapped in Stokings and a dress
When you find your me-di-cine you take what you can get Cause if there some-thing bet-ter Ba-by well they
harm & Arm.
D
harm & Arm.
D
J E
A G F#E
A
G E
have-n't found if yet oh
Your love is like
bad me-di-cine
Bad medi-cine is
what I need oh
T
A
B


A G F#E A 1.G F# E 2.G F# E
Shake it up just like bad me-dici-ne
There ain't no doc-tor that can
Your love's the pot-ion that can
Cure my di-sease
Cure my di-sease


K G A E G
Bad Bad me-di-cine Bad
Arm.
Arm.


A
E
G
A
Bad
me-di-cine
Bad
Bad
ff
G F♯ E
G F♯ E
D.C.


Coda
(Repeat & fade)
E
A G F# E
A
G F# E
Your love_ is like bad me-di-cine_ Bad me-di-cine is what I _ need_ oh_
T A B
Shake it up_ just like Bad me-di-cine_ Your love's the po-tion that can Cure my di-sease_
4

I'LL BE THERE FOR YOU

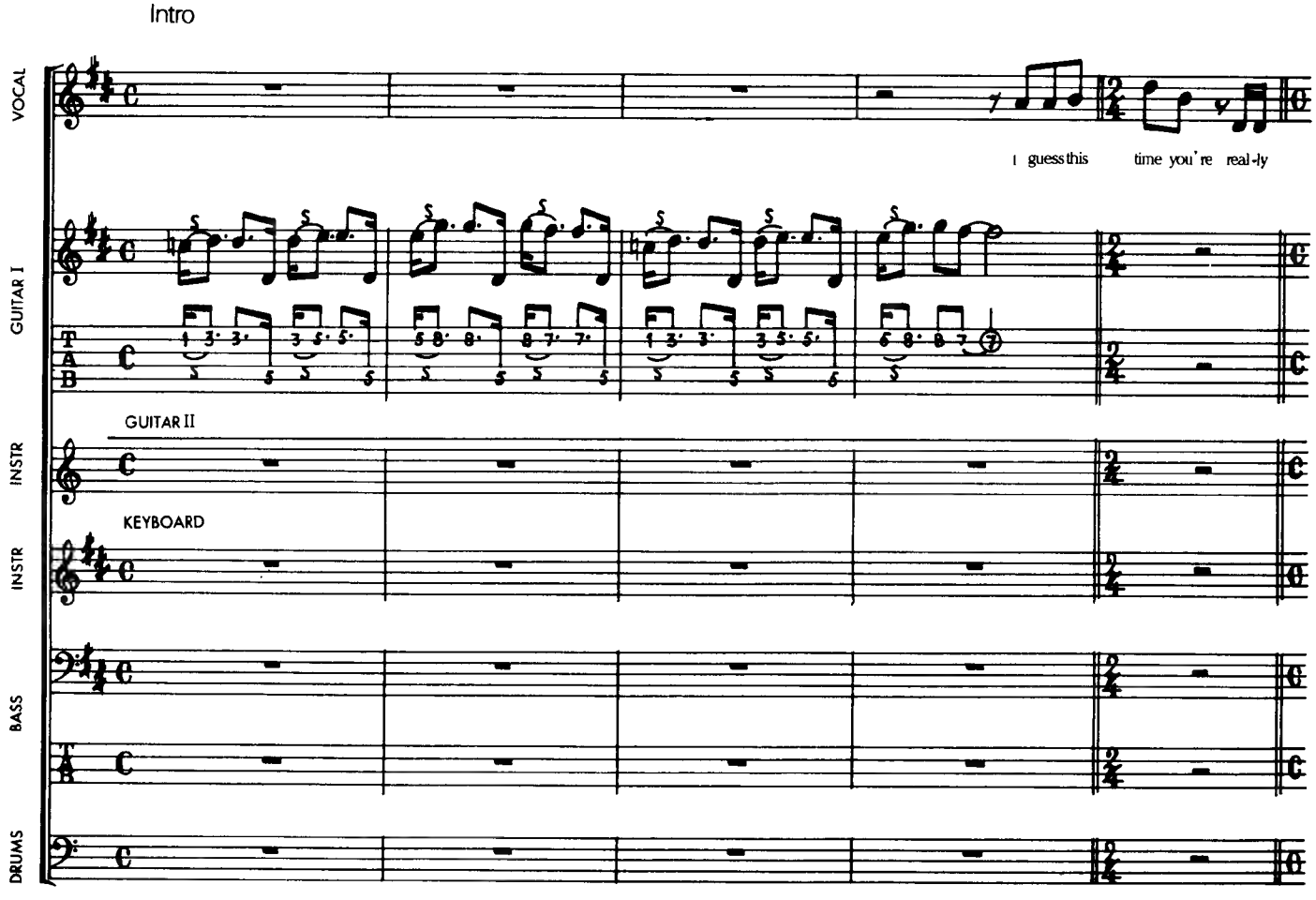
아일 비 데어 포 유

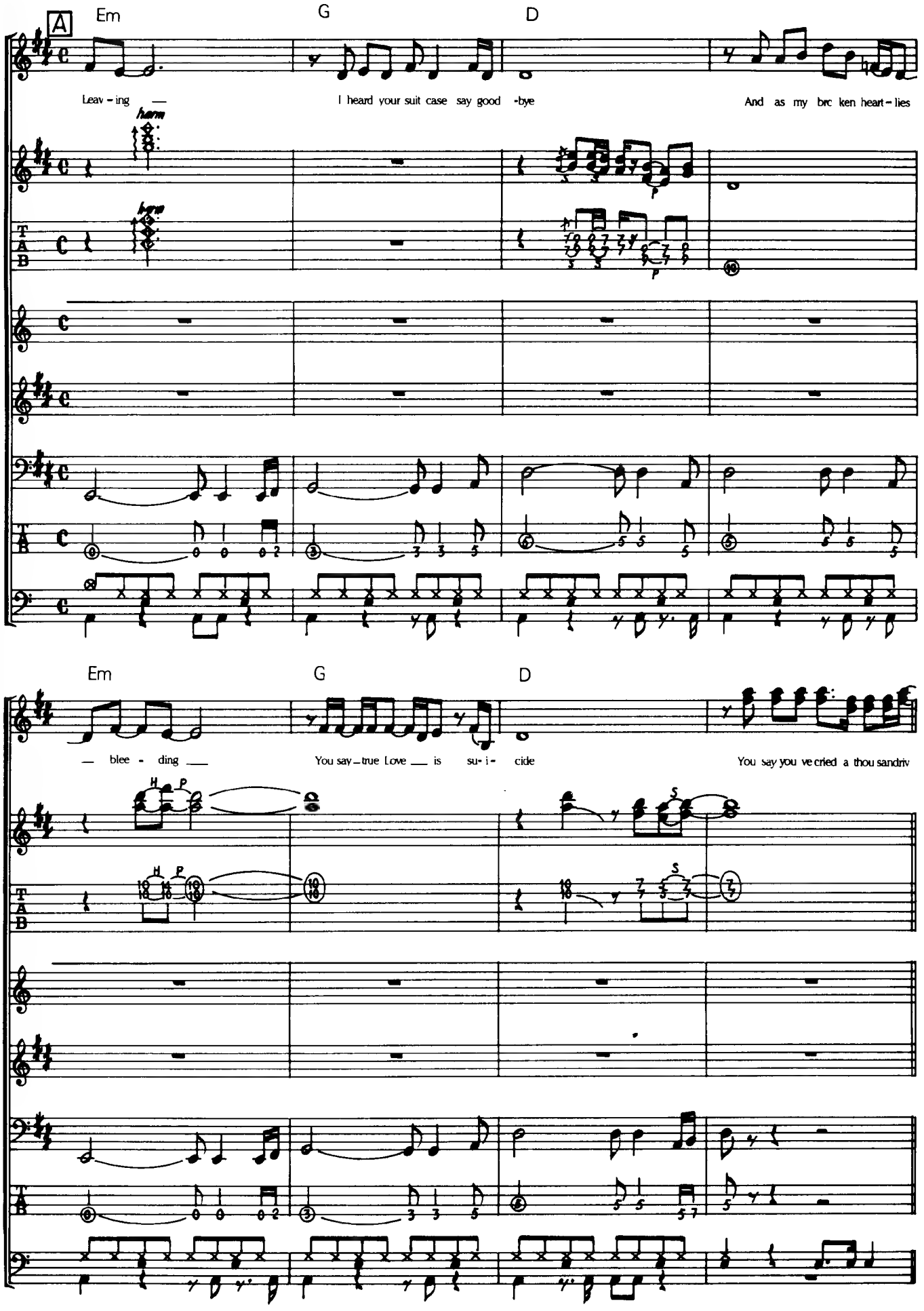
by Jon Bon Jovi and Richie Sambora

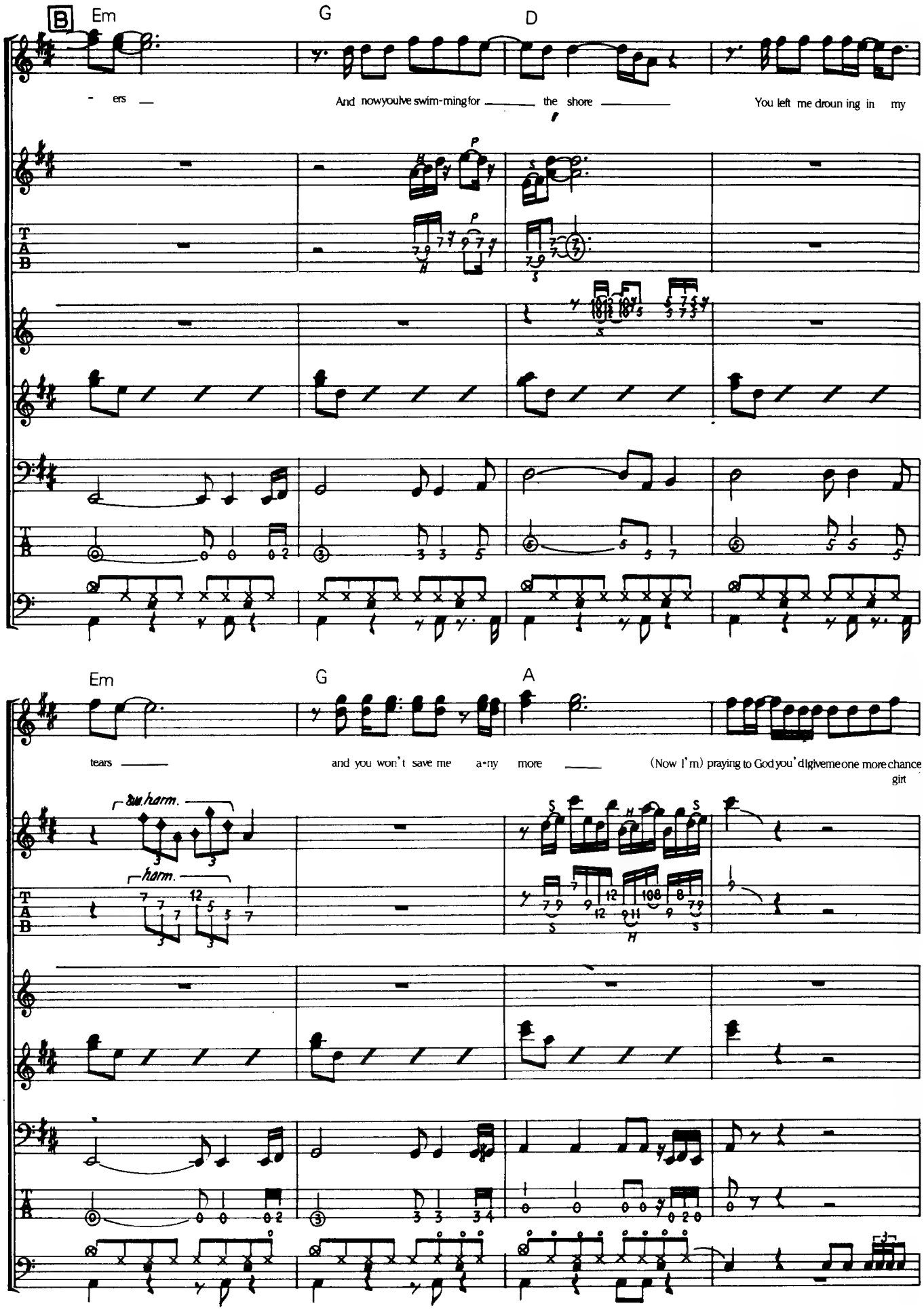
연주 해설

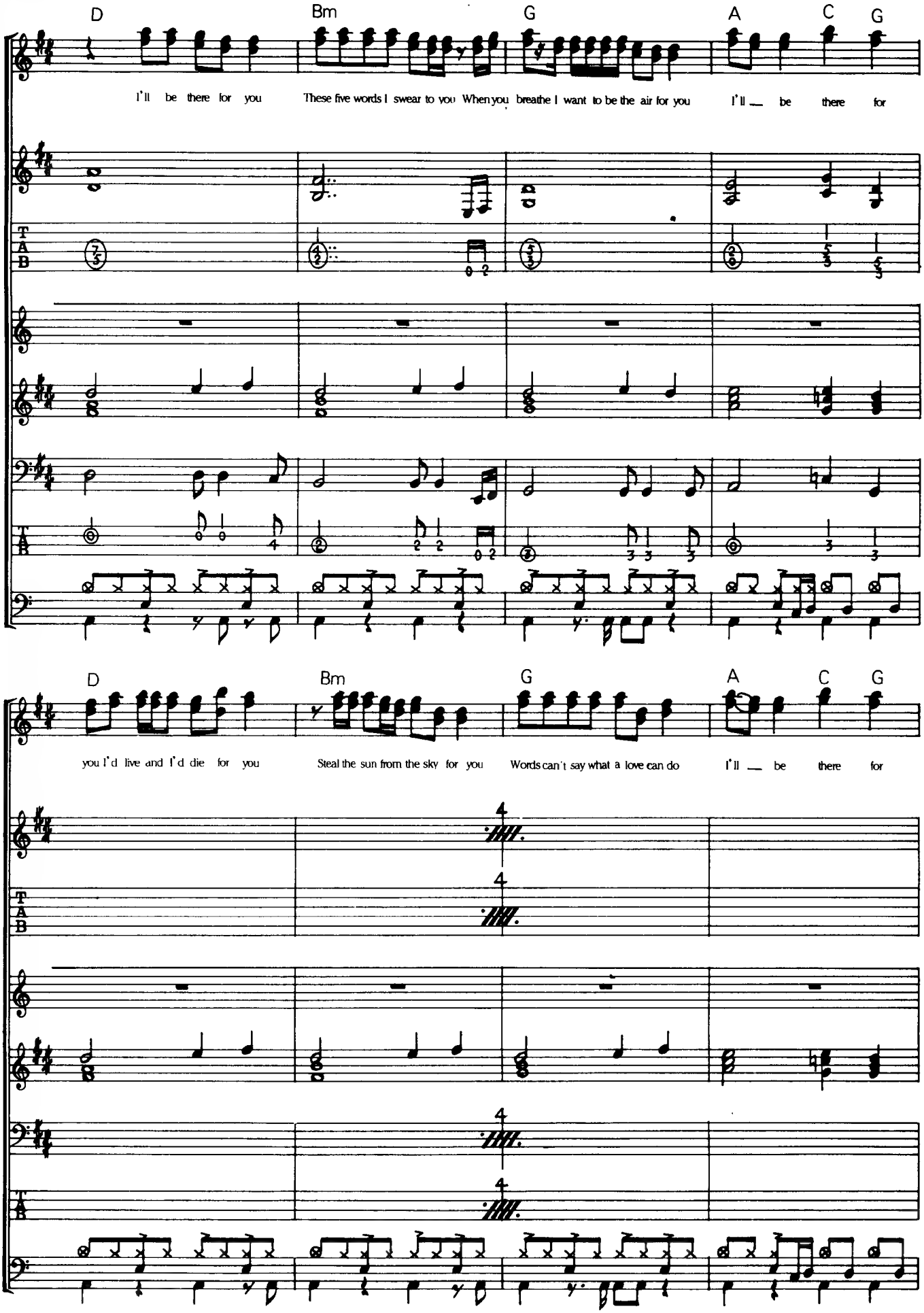
인트로 부분 5마디째만 $\frac{2}{4}$박자인 것에 주의하자. 일렉 기타의 리프는 레코드에서 필링을 포착하자. 리허설 마크[A]의 기타도 1음씩 소중히 치자. 또 8마디째에서는 드럼과 일렉 베이스 음을 정확히 끊도록 하자. 리허설 마크[B]부분의 8마디째도 마찬가지이다. 리허설 마크[C]직전의 1마디도 $\frac{2}{4}$박자이기 때문에 주의해야 한다.

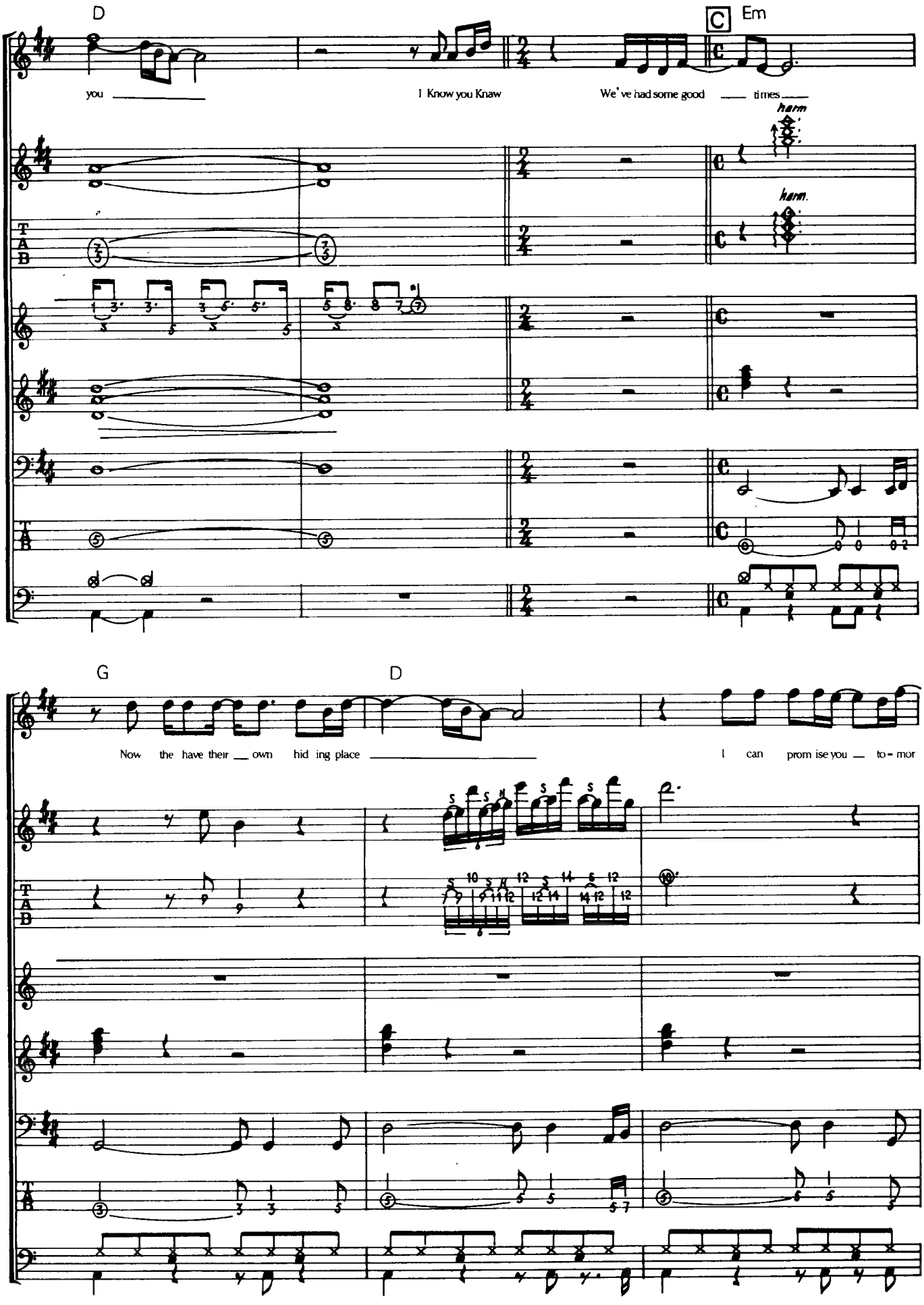
리허설 마크 [D]에서는 기타 악보가 D.S.일 경우는 다시 표시해 놓았는데 필링을 중요시하며 플레이하자. 리허설 마크 [F]의 기타 솔로에서는 6마디째, 7마디째의 부분이 적당히 되지 않도록 연습하자. Coda부터는 전조되므로 보컬에 신경쓰자.

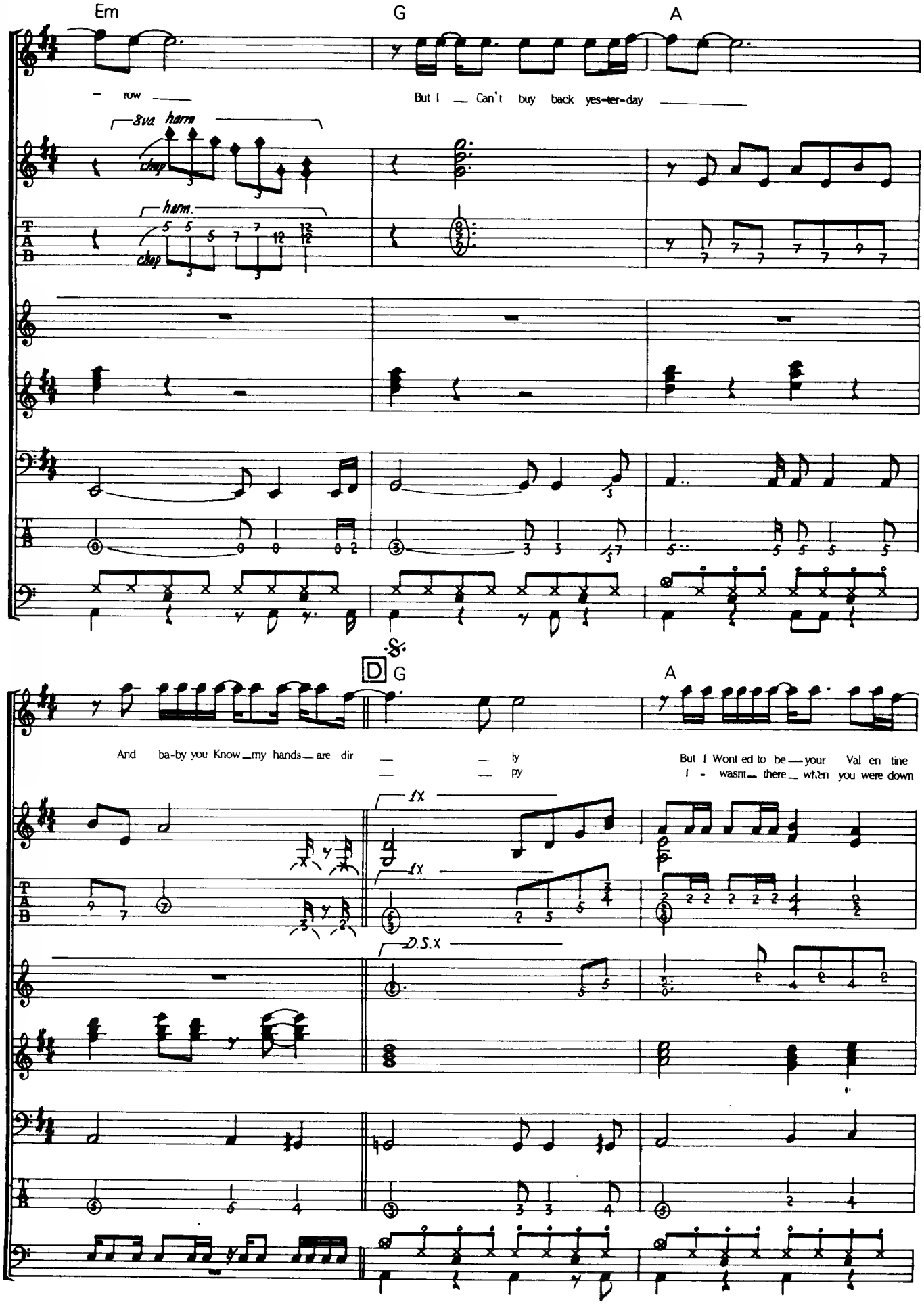


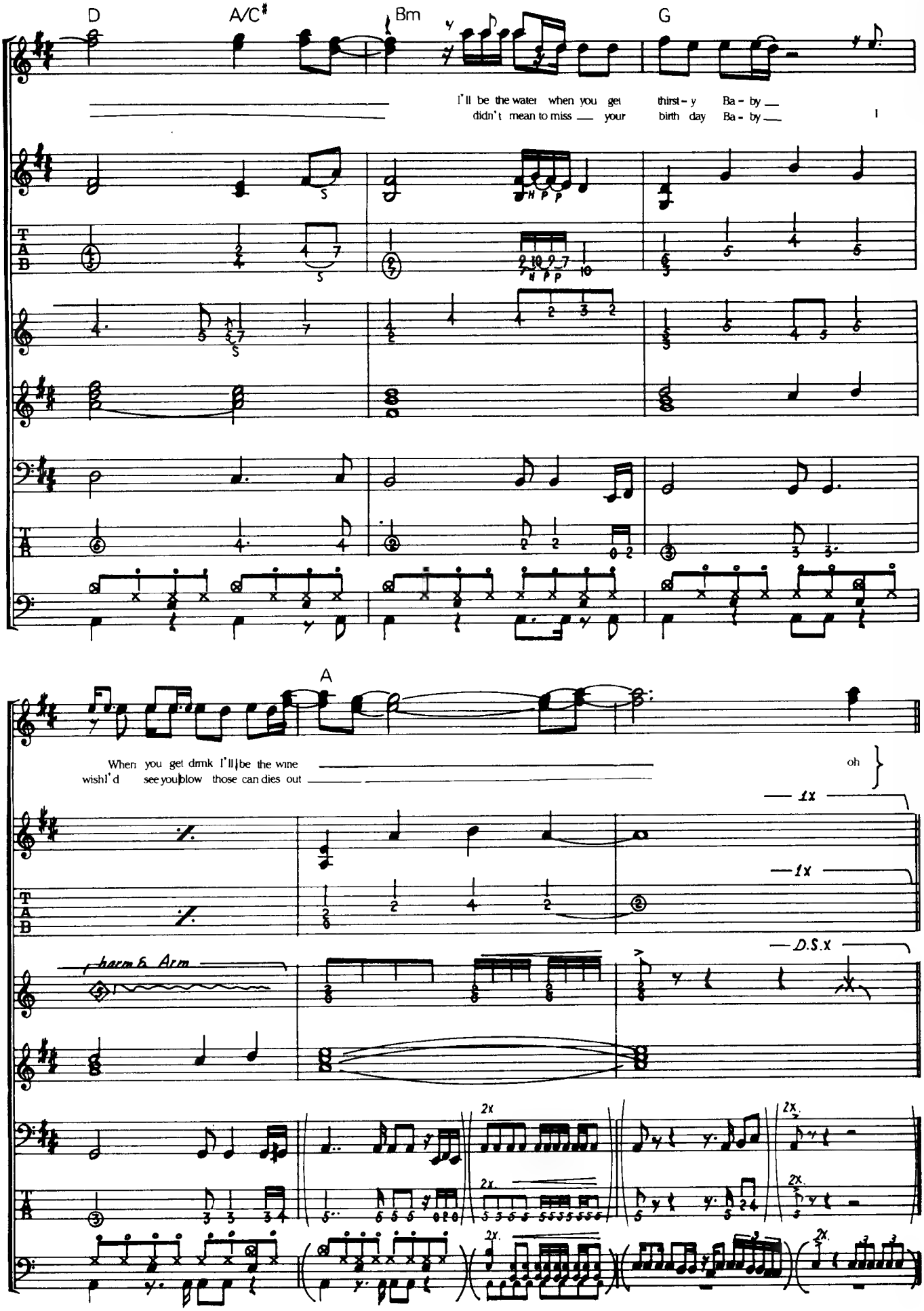

A
Em
G
D
Leav - ing
I heard your suit case say good - bye
And as my bro ken heart - lies
horn
Em
G
D
— blee - ding —
You say - true Love — is su - i - cide
You say you've cried a thou sand riv

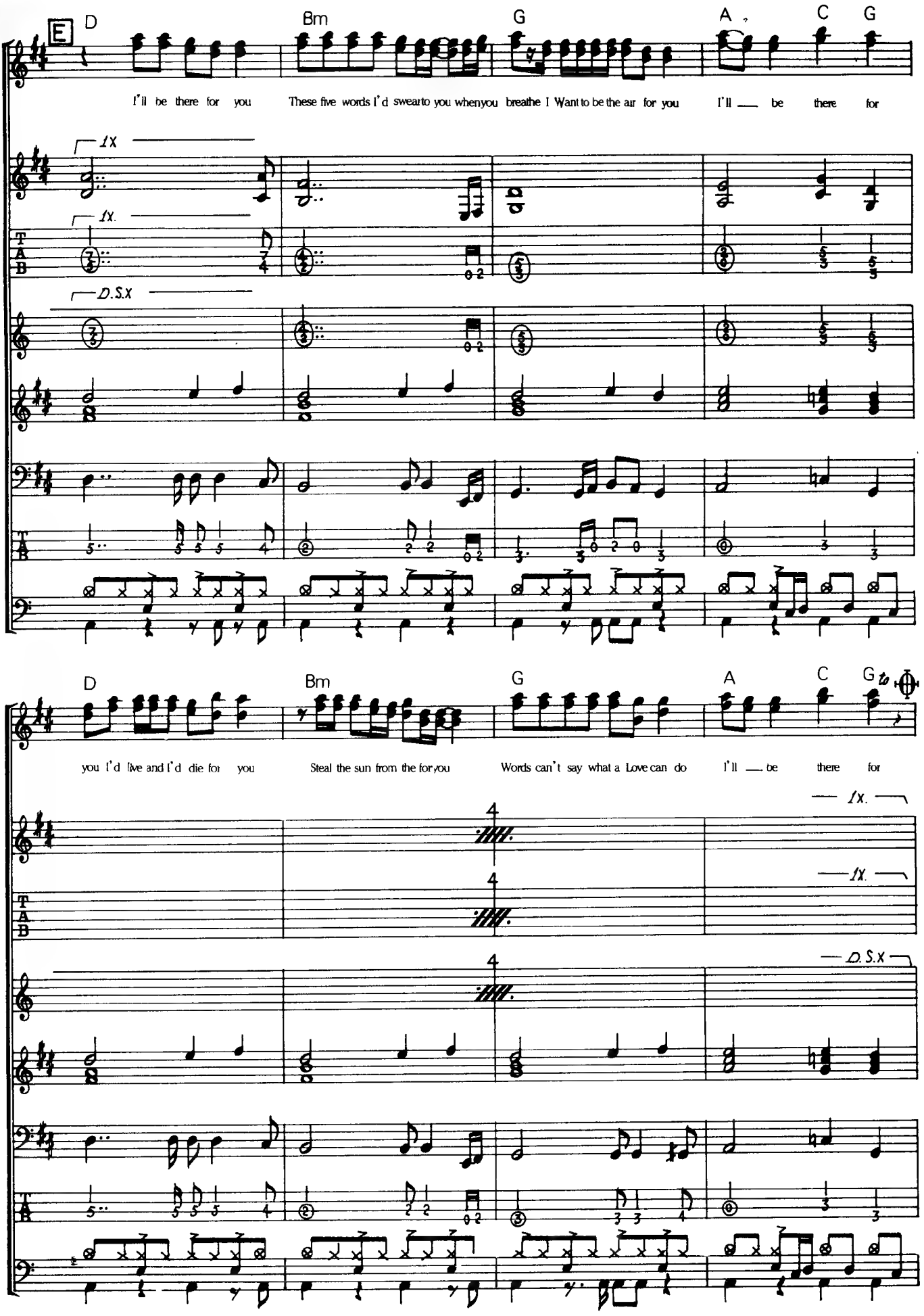

B
Em
G
D
- ers —
And nowyoulve swim-ming for ——— the shore ———
You left me droun ing in my
Em
G
A
tears ———
and you won't save me a-ny more ———
(Now I'm) praying to God you'd giveme one more chance
girl
sus.harm.
harm.

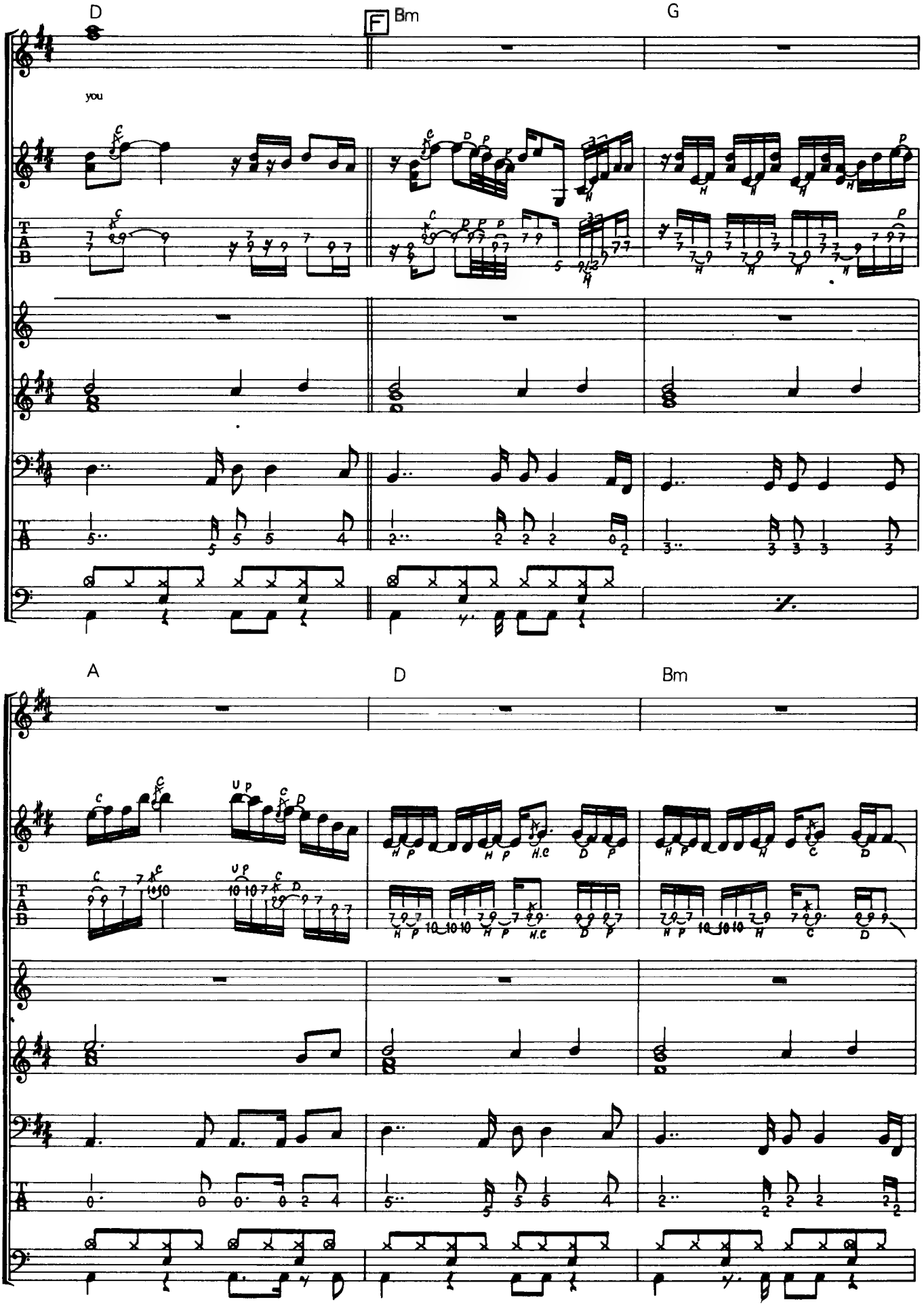

D
Bm
G
A
C
G
I'll be there for you
These five words I swear to you When you breathe I want to be the air for you
I'll _ be there for
you I'd live and I'd die for you
Steal the sun from the sky for you
Words can't say what a love can do
I'll _ be there for
TAB

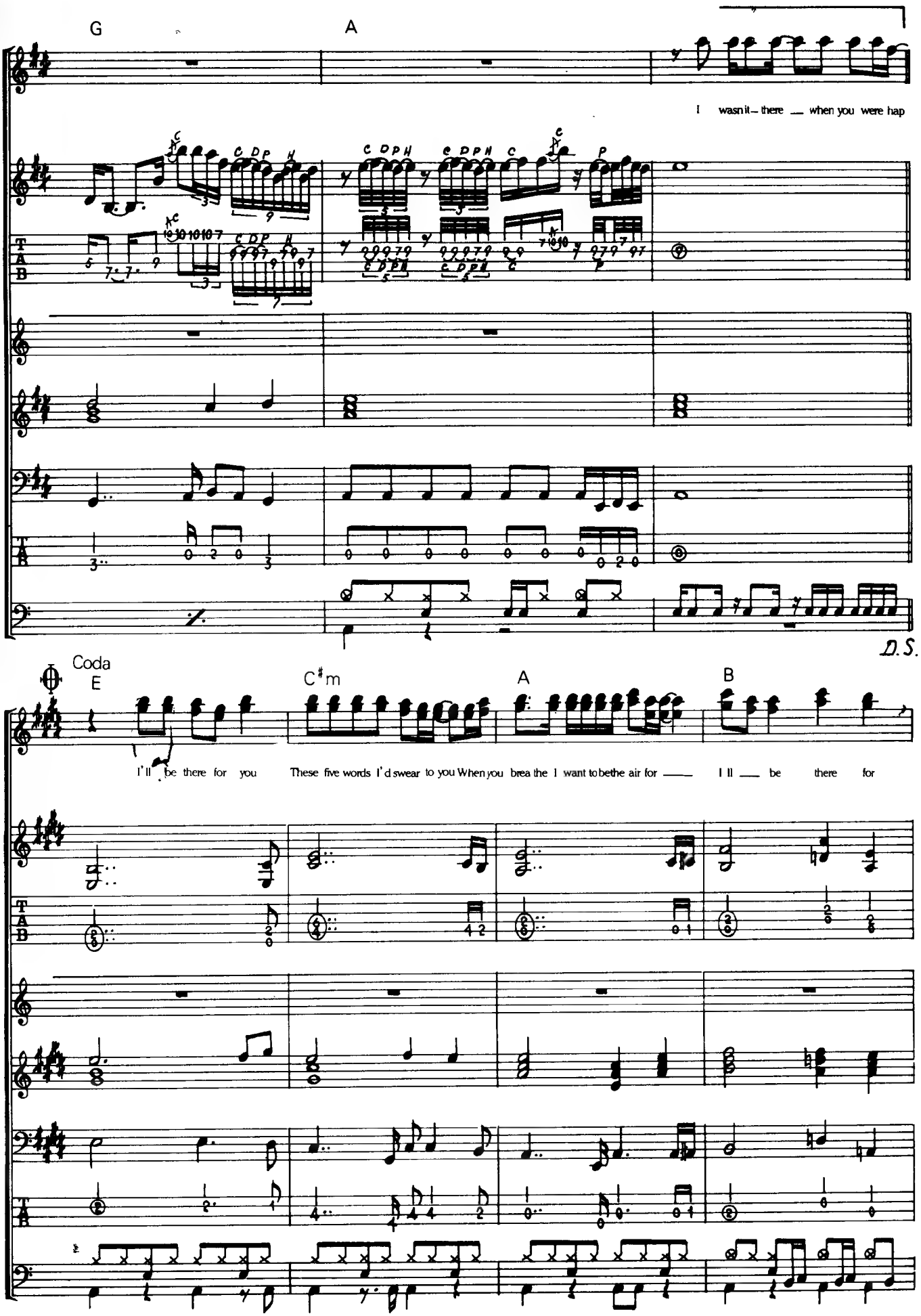

D
C
Em
you
I Know you Knaw
We've had some good times
harm.
harm.
G
D
Now the have their own hid ing place
I can prom ise you to - mor

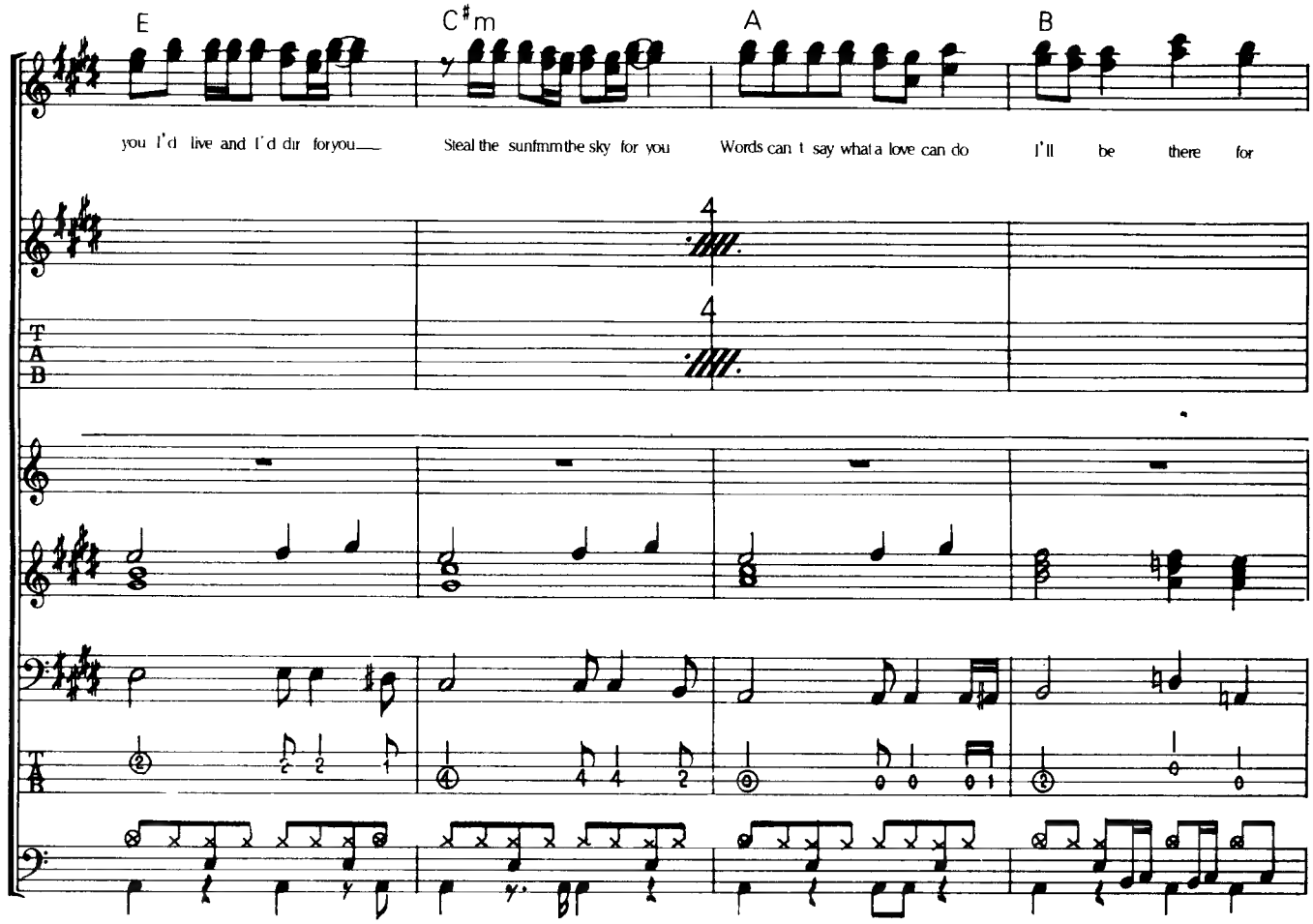

Em
G
A
– row
But I — Can't buy back yes-ter-day
8va harm
chop
harm.
chop
D
G
A
And ba-by you Know my hands are dir — ly
— py
But I Wont ed to be your Val en tine
I - wasnt there when you were down
1X
1X
D.S.X

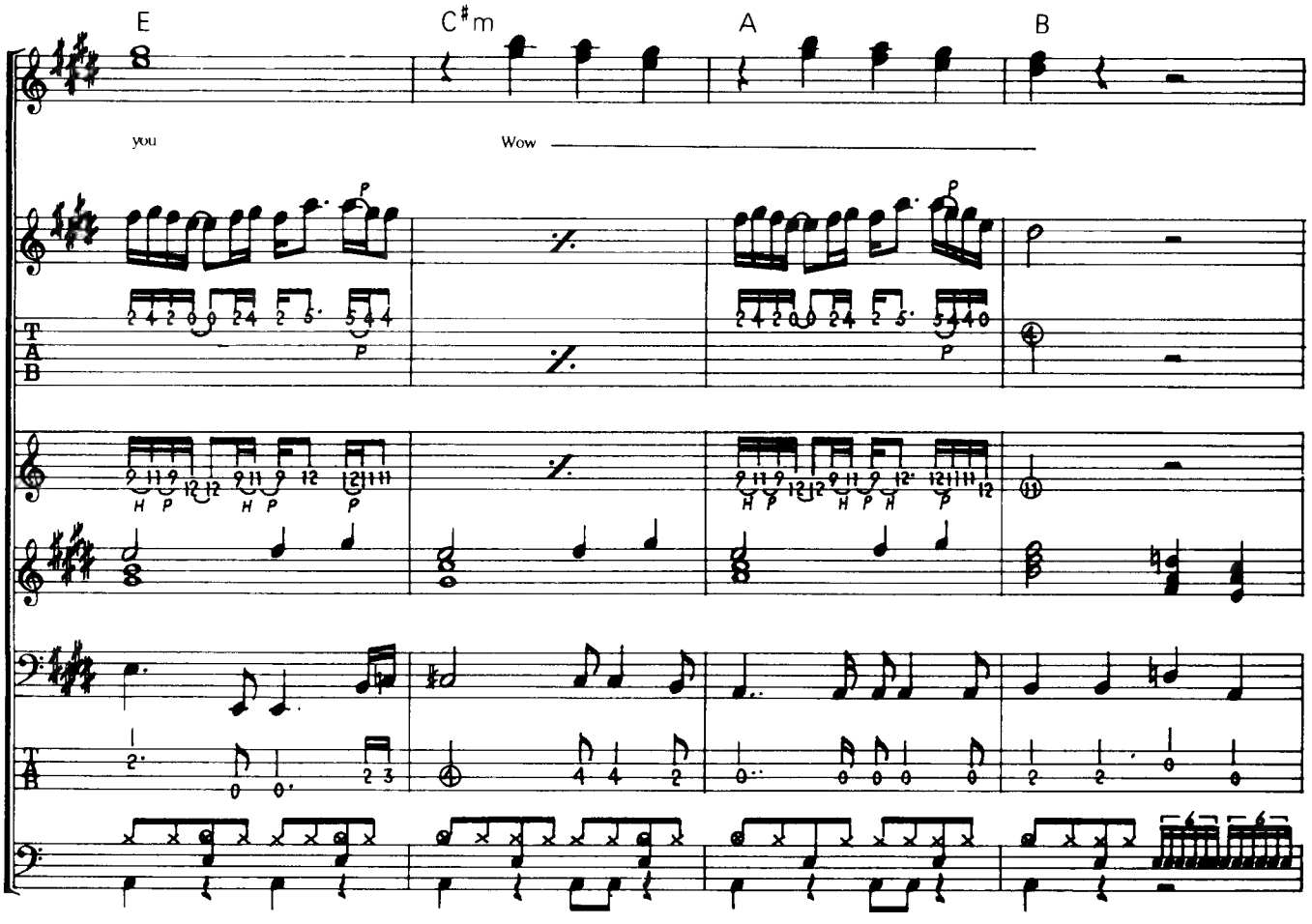

D
A/C♯
Bm
G
I'll be the water when you get thirst - y Ba - by
didn't mean to miss your birth day Ba - by
A
When you get drnk I'll be the wine
wish I'd see you blow those can dies out
oh
1x
1x
D.S.x
harm. Arm
2x
2x
2x
2x
2x
2x

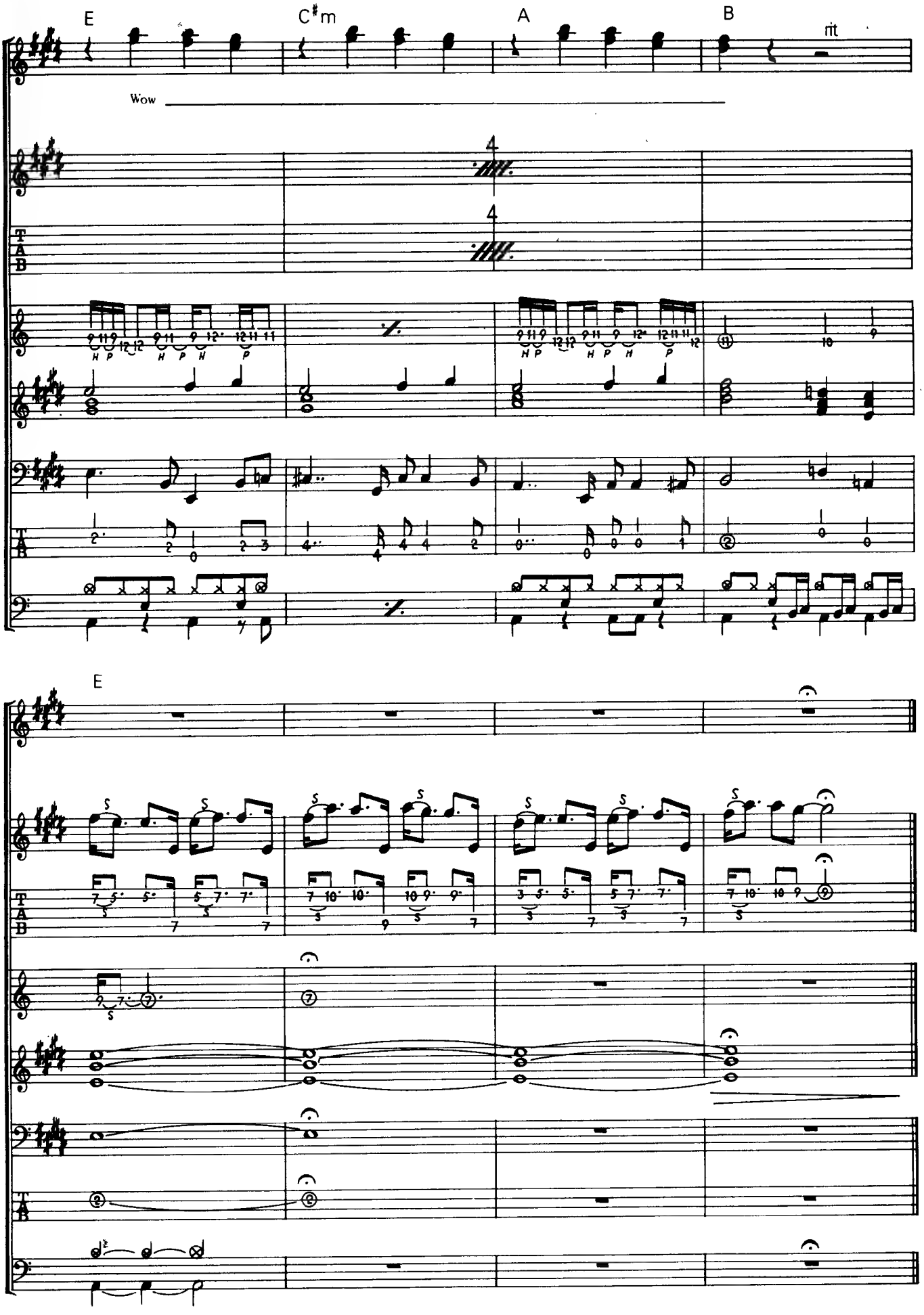

E
D
Bm
G
A
C
G
I'll be there for you
These five words I'd swear to you when you breathe I Want to be the air for you
I'll — be there for
1X
1X.
D.S.X
D
Bm
G
A
C
G
to
you I'd live and I'd die for you
Steal the sun from the for you
Words can't say what a Love can do
I'll — be there for
1X.
1X.
D.S.X


D
F Bm
G
you
A
D
Bm


G
A
I wasn it – there __ when you were hap
D.S.
Coda
E
C♯m
A
B
I'll be there for you
These five words I'd swear to you When you brea the I want to be the air for ——
I ll __ be there for


E
C♯m
A
B
you I'd live and I'd dir foryou
Steal the sunfmmthe sky for you
Words can t say whata love can do
I'll be there for
4
4


E
C♯m
A
B
you
Wow

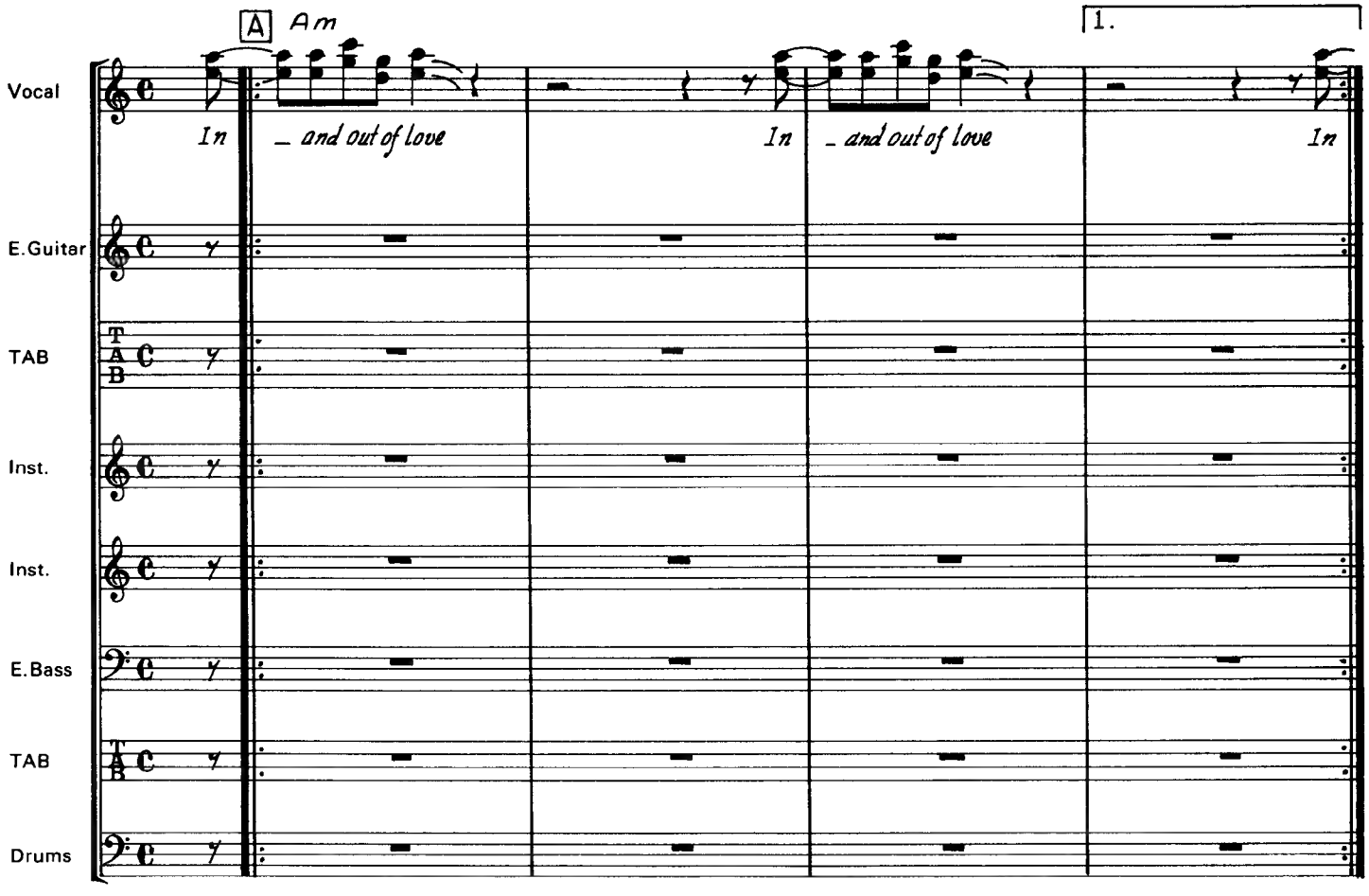

E
C♯m
A
B
rit
Wow
4
4
T
A
B
E

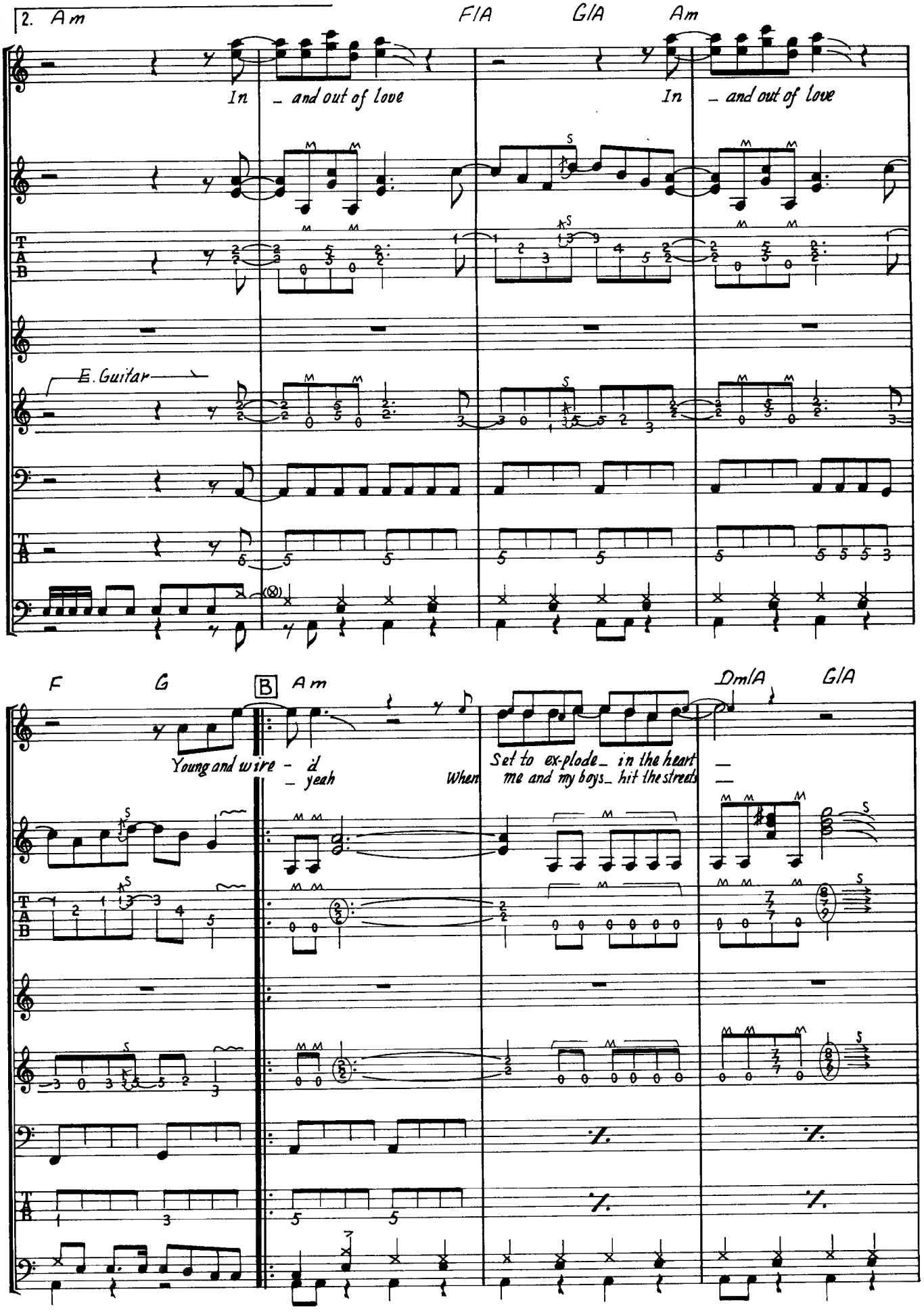
IN AND OUT OF LOVE

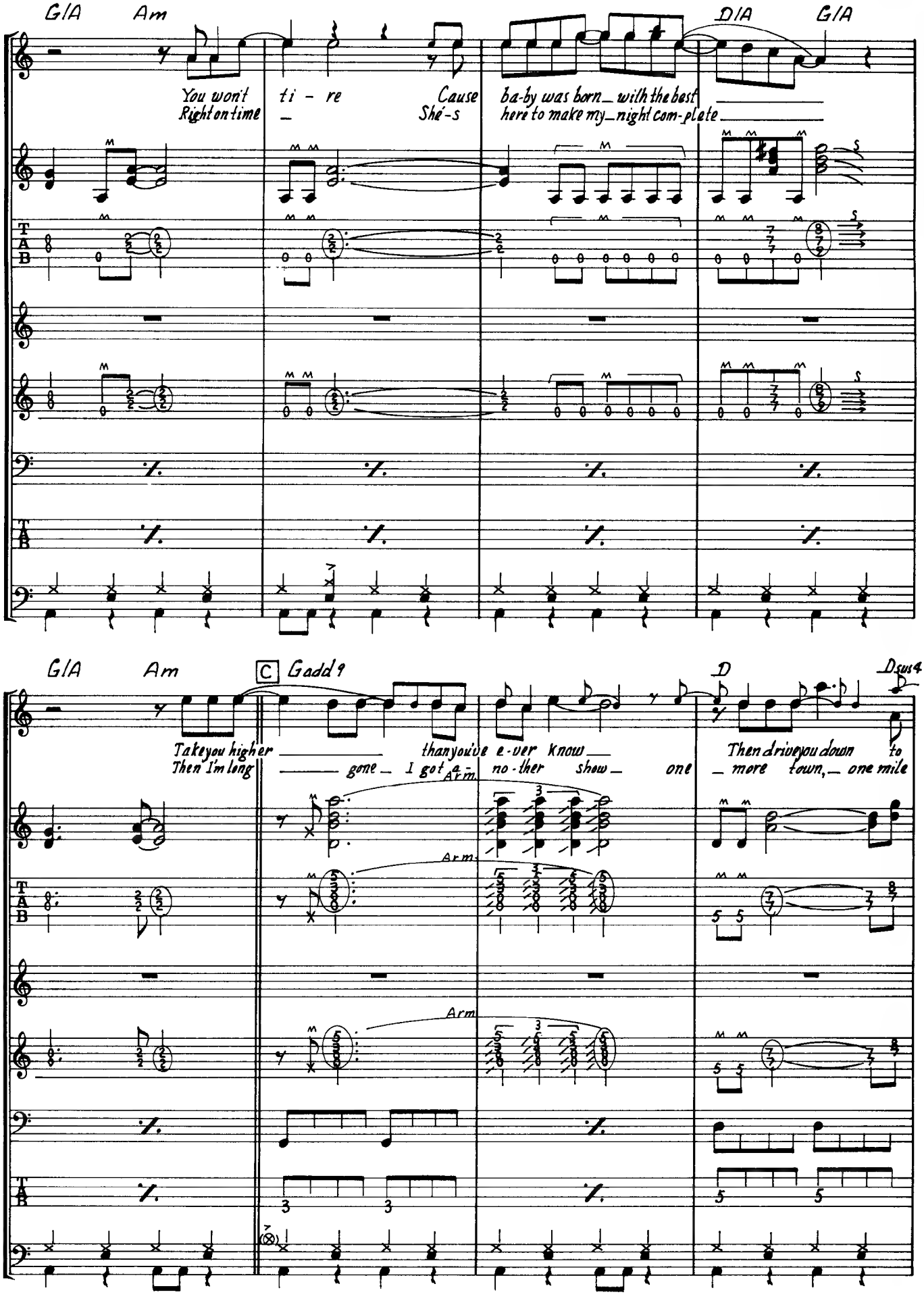
인 앤드 아웃 어브 러브

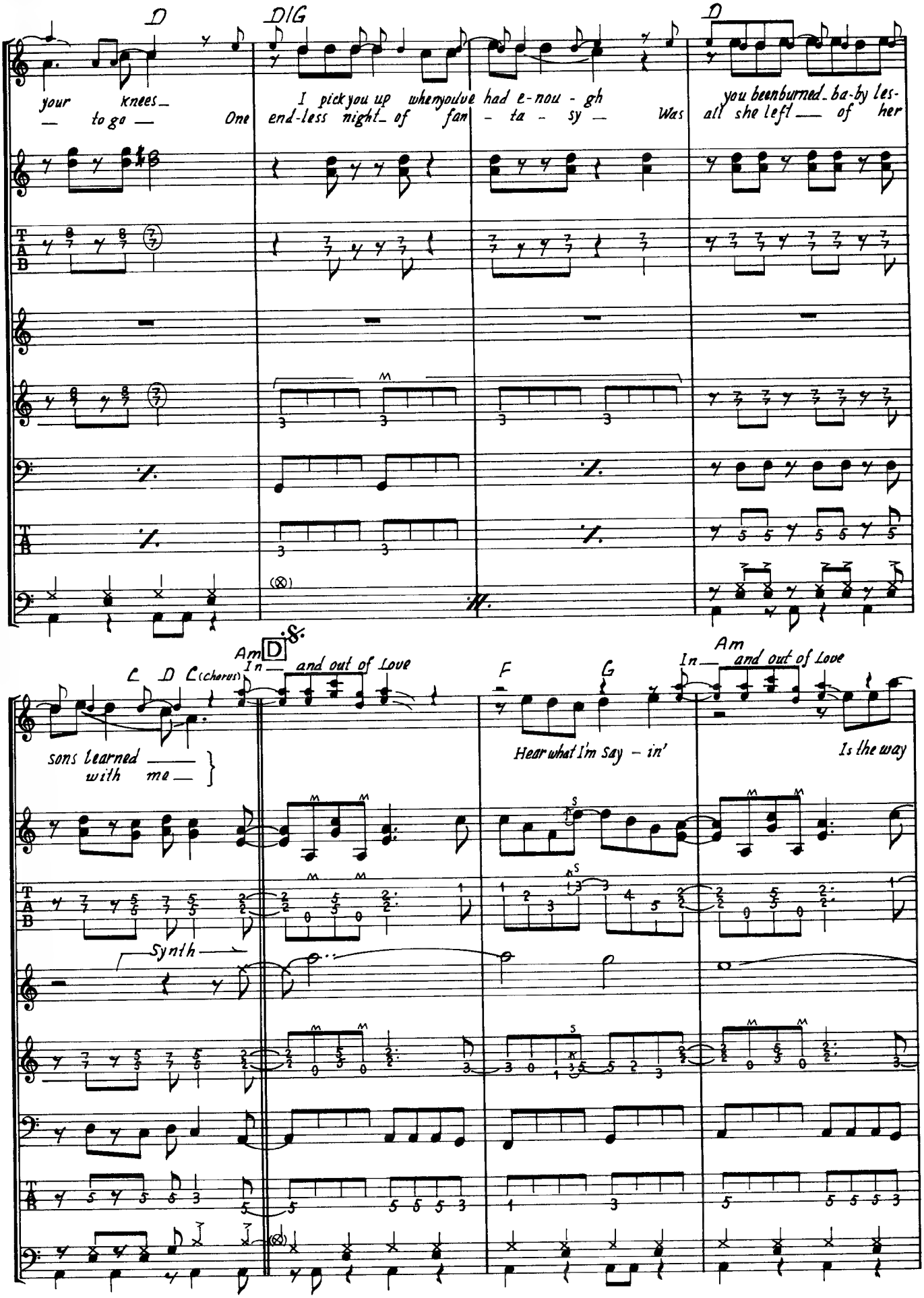
Words & Music by J. Bon Jovi

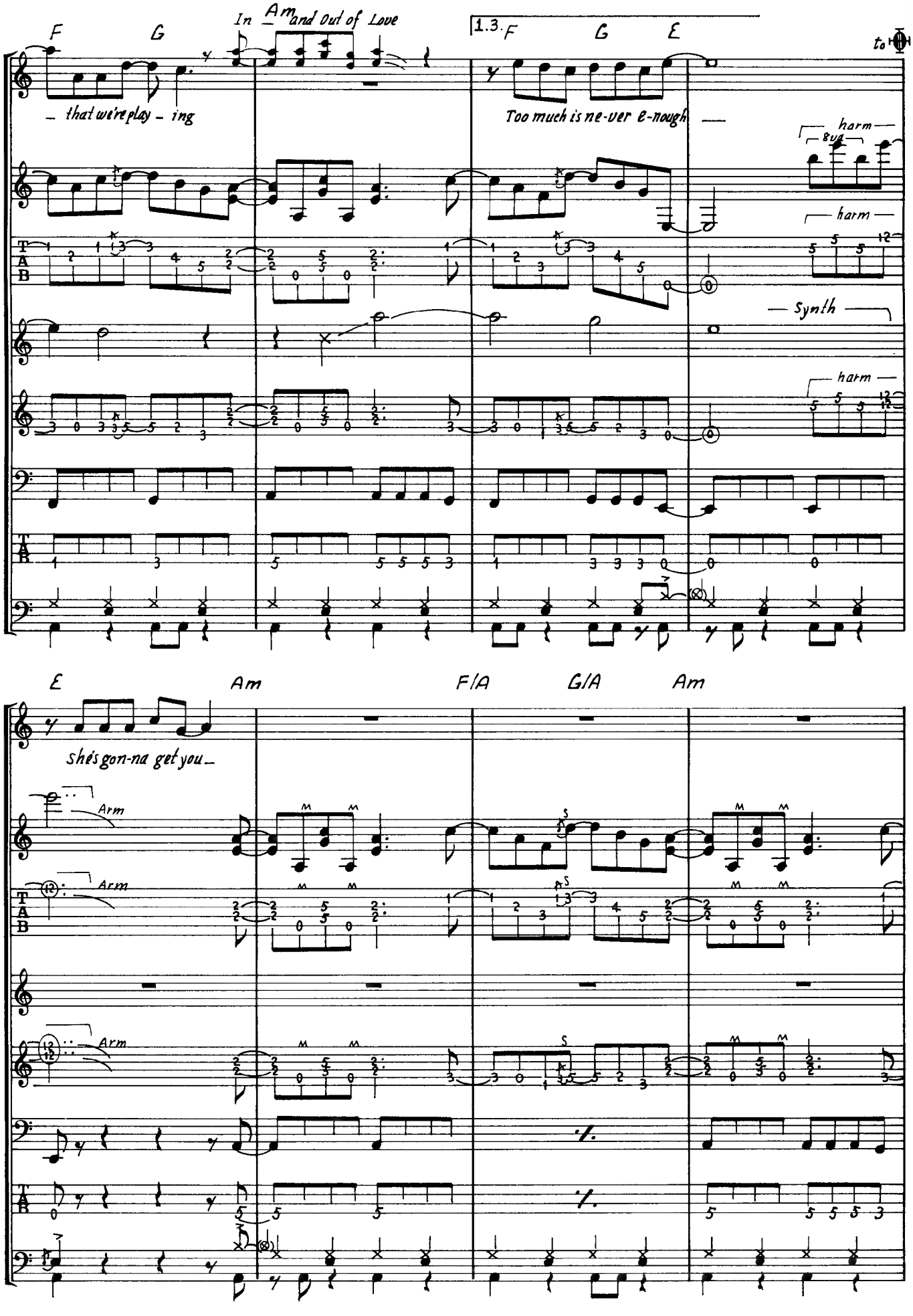
코러스의 페이드 인부터 시작한다. 리듬 섹션에 4마디가 이 곡의 기본 패턴이다. 2, 4마디에 나오는 아르페지오 프레이즈는 하나하나의 음이 끊어지지 않도록 부드럽게 연주하자. Ⓑ도 4마디 패턴으로 되어 있는데 첫마디는 2박에 액센트가 온다. 마디의 시작을 놓치지 않도록. 기타 파트에 나오는 ×표 음표는 브러싱 노트로, 왼손으로 줄을 뮤트하면서 피킹하여 음정이 없는 음을 내는 테크닉이다. Ⓒ의 7~8마디는 유니즌 프레이즈로서 쉼표 부분이 막히지 않도록, Ⓓ에서 베이스는 토닉페달(A) 부분과 코드의 루트에 맞는 부분을 구분해서 사용했다. 8마디째는 아밍에 의한 글리스 다운이다. 아밍하는 타이밍은 레코드를 듣고 필링을 잡아보자. 또 이부분은 전멤버의 브레이크이기 때문에 리듬에 주의해서 정확히 맞추자. Ⓕ에서 기타 애드립 파트는 프레이즈의 마지막에 아밍을 사용했다. 또 1~3마디 Guitar Solo 2x의 음표에 붙은 「//」표는 트레몰로를 나타낸다. 오른손으로 재빠르게 얼터네이트 피킹을 하면서 하는 테크닉이다.

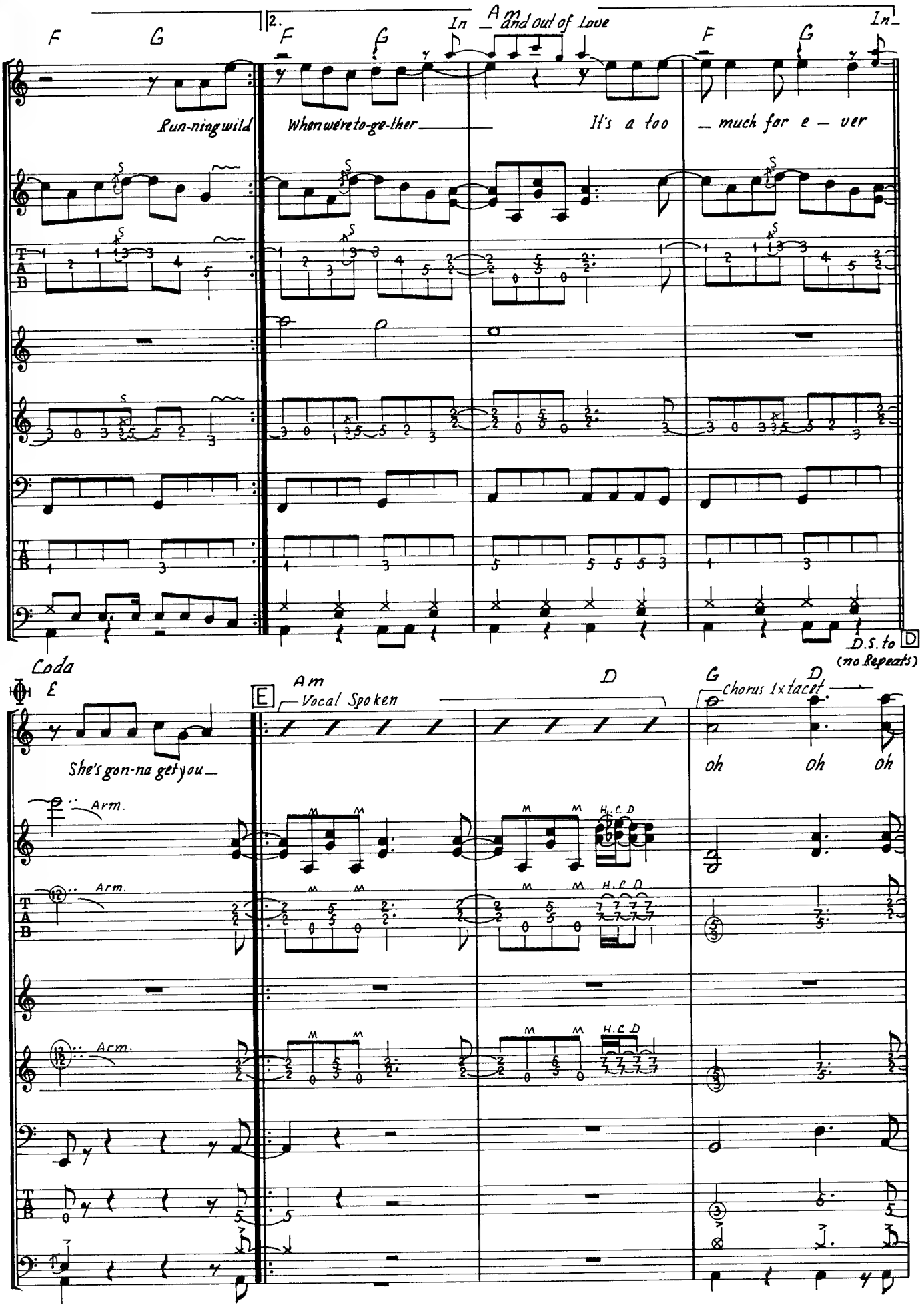


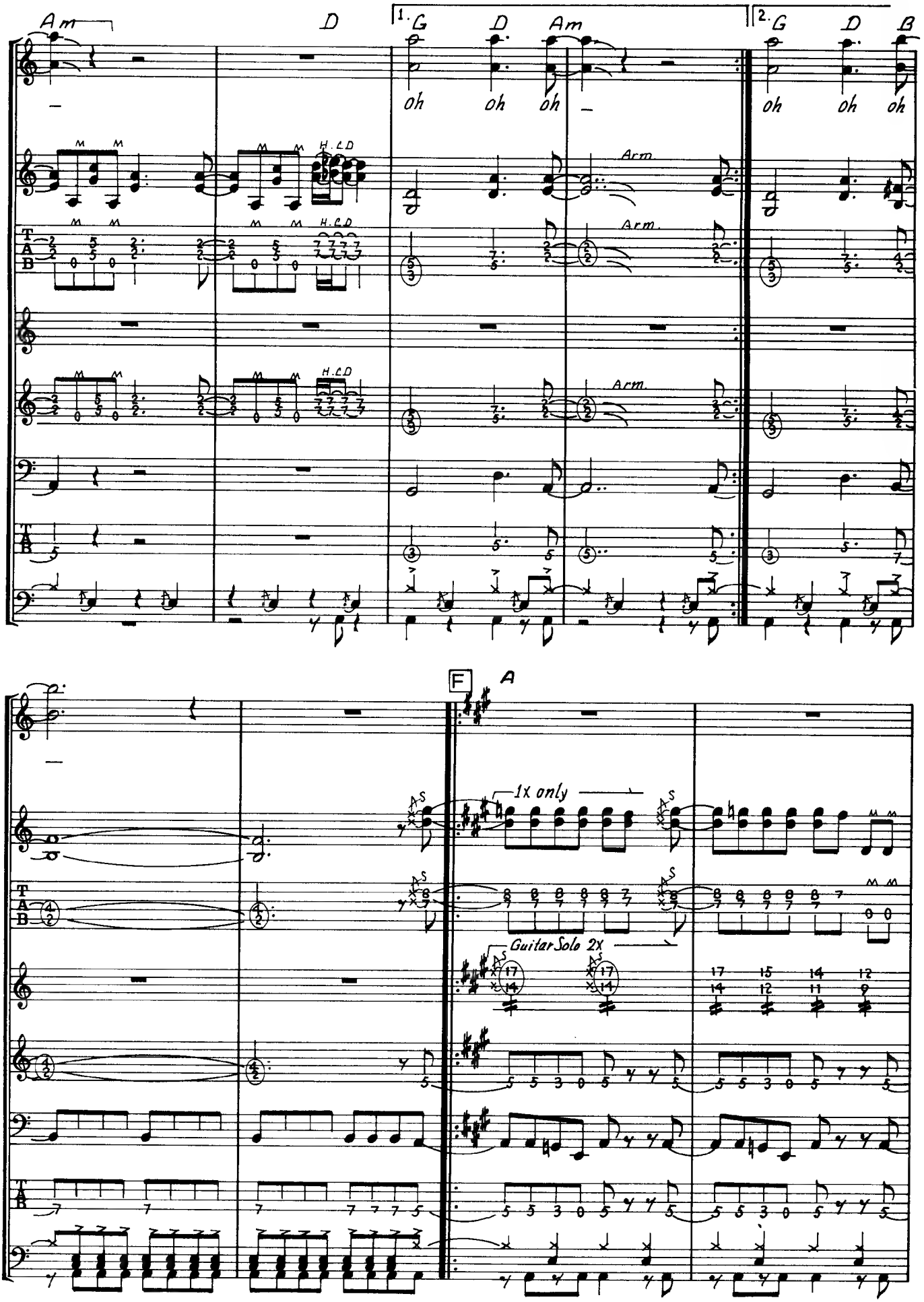

2. Am
F/A
G/A
Am
In _ and out of love
In _ and out of love
E. Guitar
F
G
B
Am
Dm/A
G/A
Young and wire - d
_ yeah
When
Set to ex-plode _ in the heart
me and my boys _ hit the streets

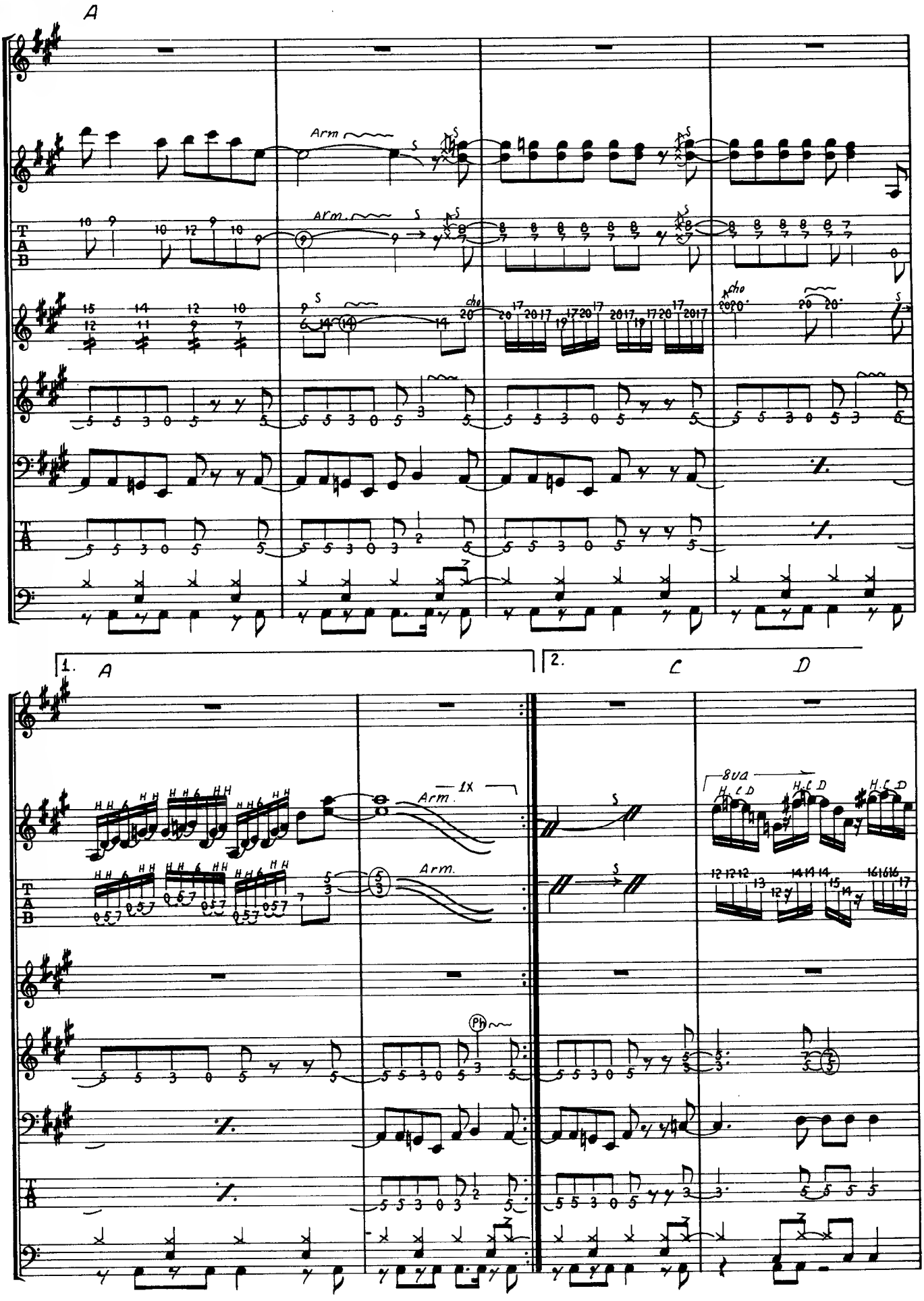

G/A
Am
D/A
G/A
You won't ti - re Cause ba-by was born_ with the best
Right on time _ She's here to make my_ night com-plete_
G/A
Am
C
Gadd9
D
Dsus4
Take you high-er than you've e-ver know_
Then I'm long _ gone_ I got a- no-ther show_ one
Then drive you down to
_ more town,_ one mile
Arm
Arm
Arm

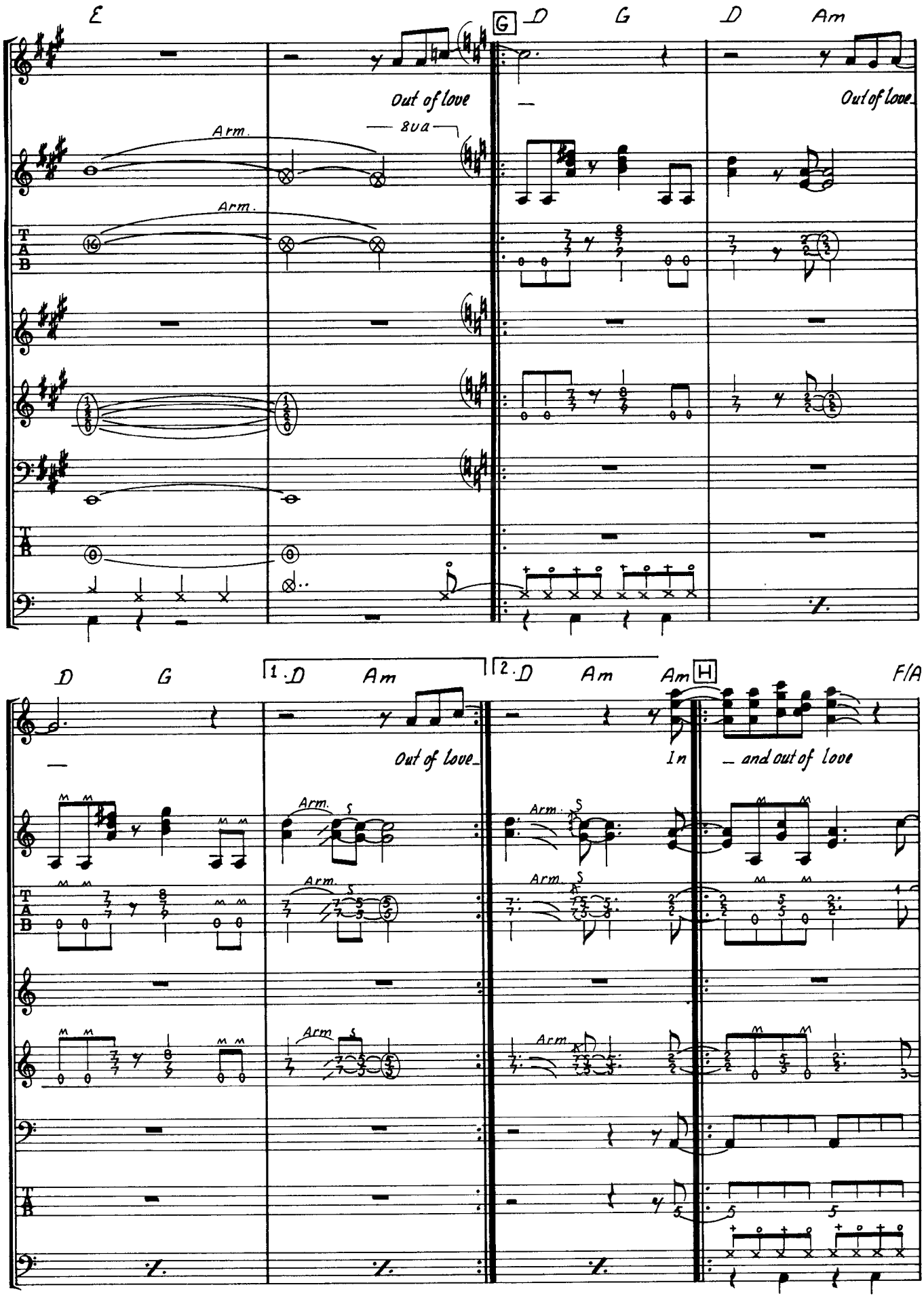

D
D/G
D
your knees_ — to go — One
I pick you up when you've had e-nou-gh end-less night_ of fan-ta-sy — Was
you been burned_ ba-by les- all she left — of her
Am
D
In — and out of Love
C (chorus)
sons learned — with me —
F
G
Hear what I'm Say-in'
Am
In — and out of Love
Is the way
Synth

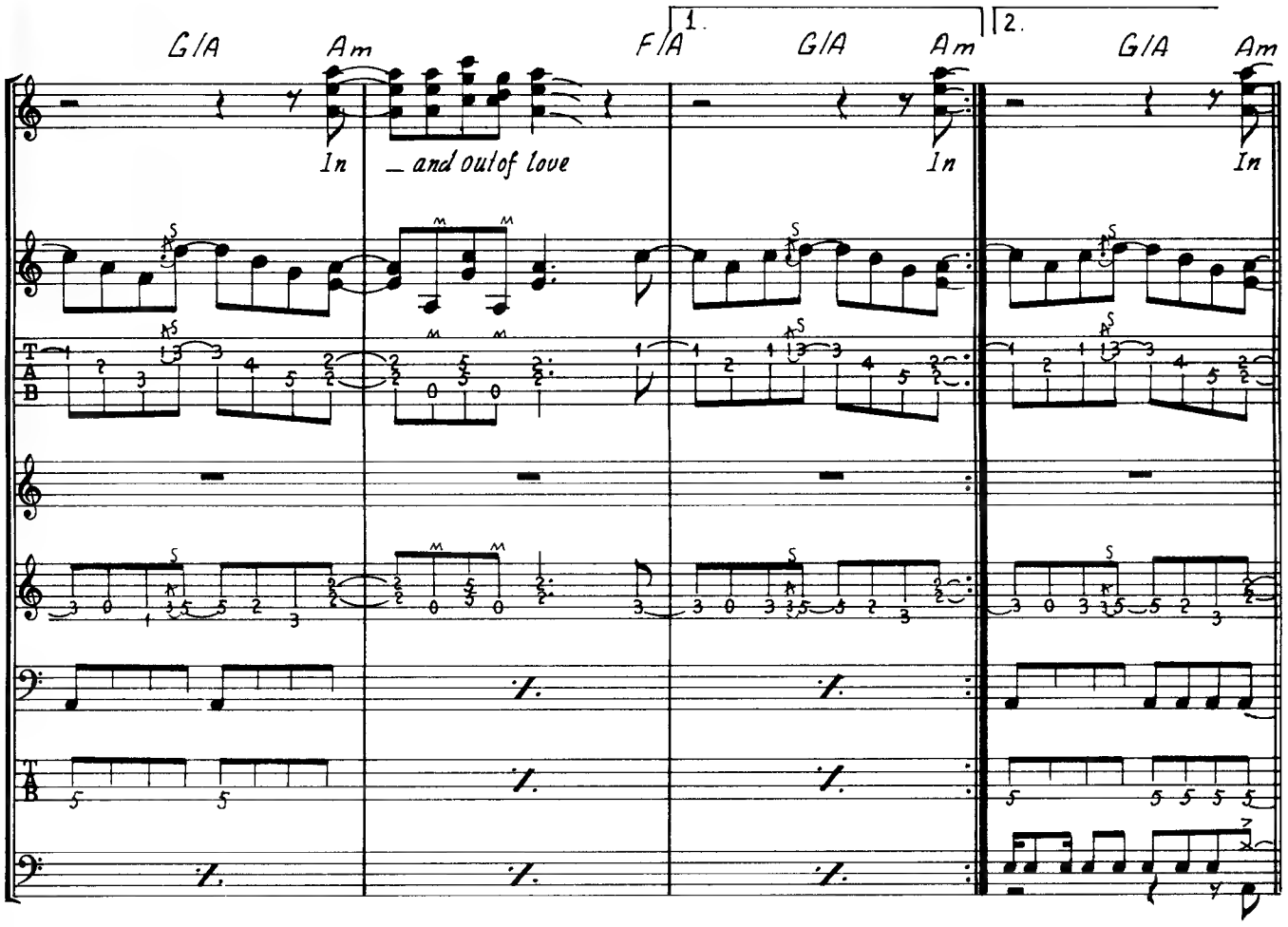

F
G
In Am and out of Love
1.3. F
G
E
to
– that we're play – ing
Too much is ne-ver e-nough
8va
harm
harm
Synth
harm
E
Am
F/A
G/A
Am
She's gon-na get you
Arm
Arm
Arm

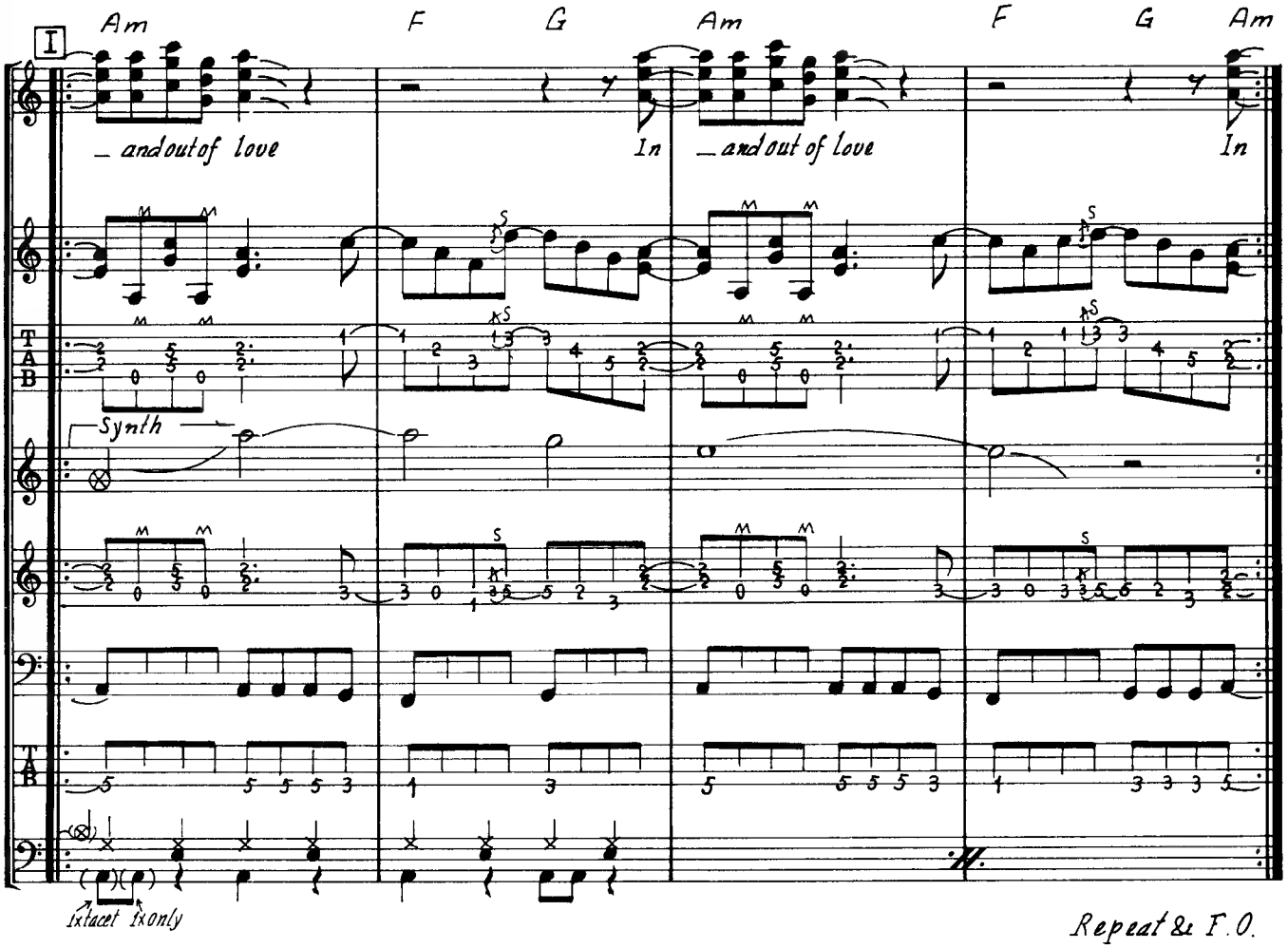

F
G
F
G
Am
In and out of Love
F
G
In
Run-ning wild
When we're to-ge-ther
It's a too
much for e - ver
D.S. to
(no Repeats)
Coda
E
Am
Vocal Spoken
D
G
D
Chorus 1x tacet
She's gon-na get you
oh
oh
oh
Arm.
Arm.
Arm.
H.C D
H.C D
H.C D


Am
D
1. G
D
Am
2. G
D
B
oh
oh
oh
oh
oh
oh
H.LD
Arm
F
A
1x only
Guitar Solo 2x


A
Arm
Arm.
cho
1.
A
2.
C
D
1x
Arm.
Arm.
8va
H.C.D
Ph


E
G
D
G
D
Am
Out of love
8va
Arm.
Out of love
D
G
1. D
Am
2. D
Am
Am
H
F/A
Out of love
In
and out of love
Arm.
S
TAB


G/A
Am
F/A
1.
2.
In
_ and out of love


I
Am
F
G
In
_ and out of love
Synth
1x face
1x only

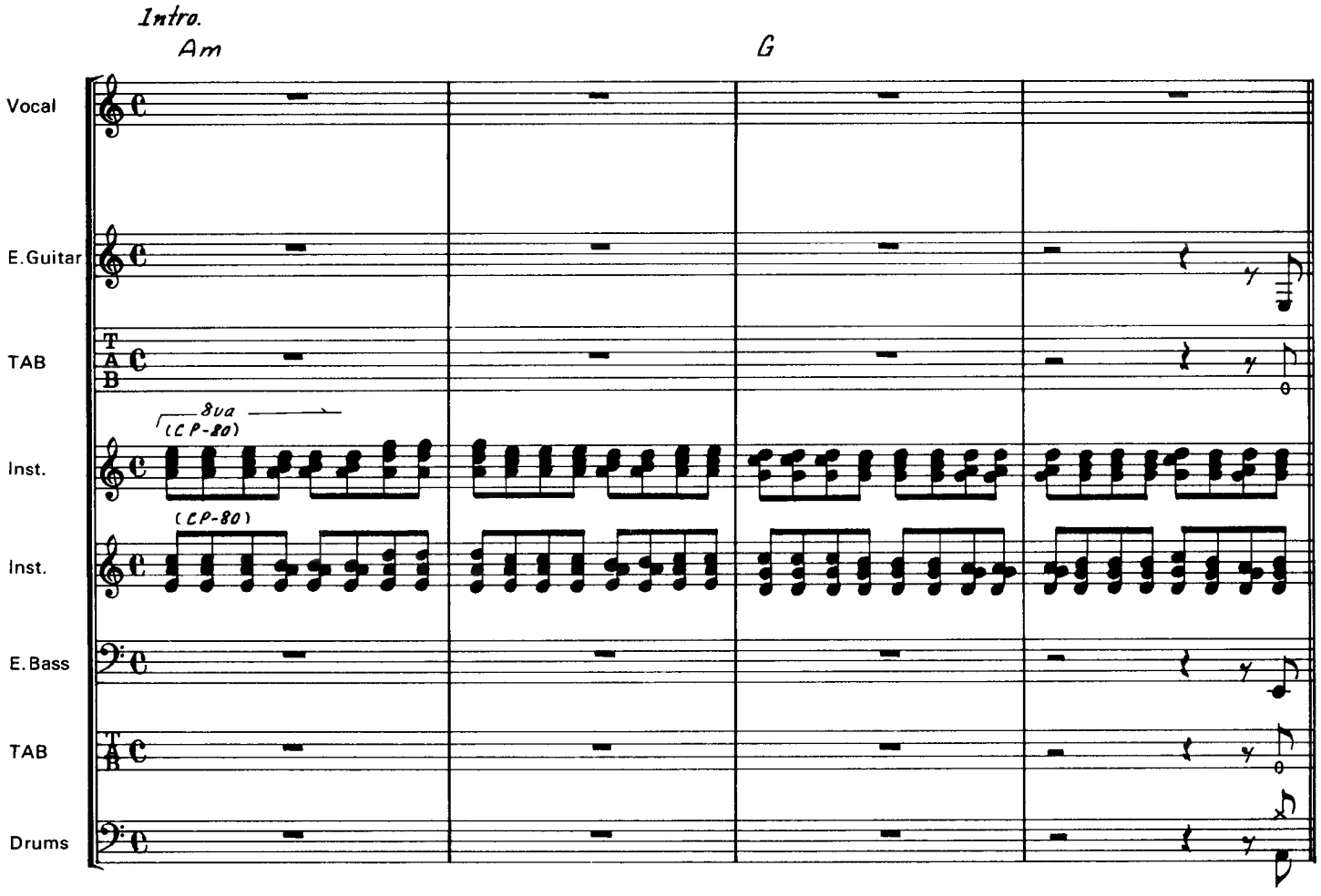
Repeat & F.O.

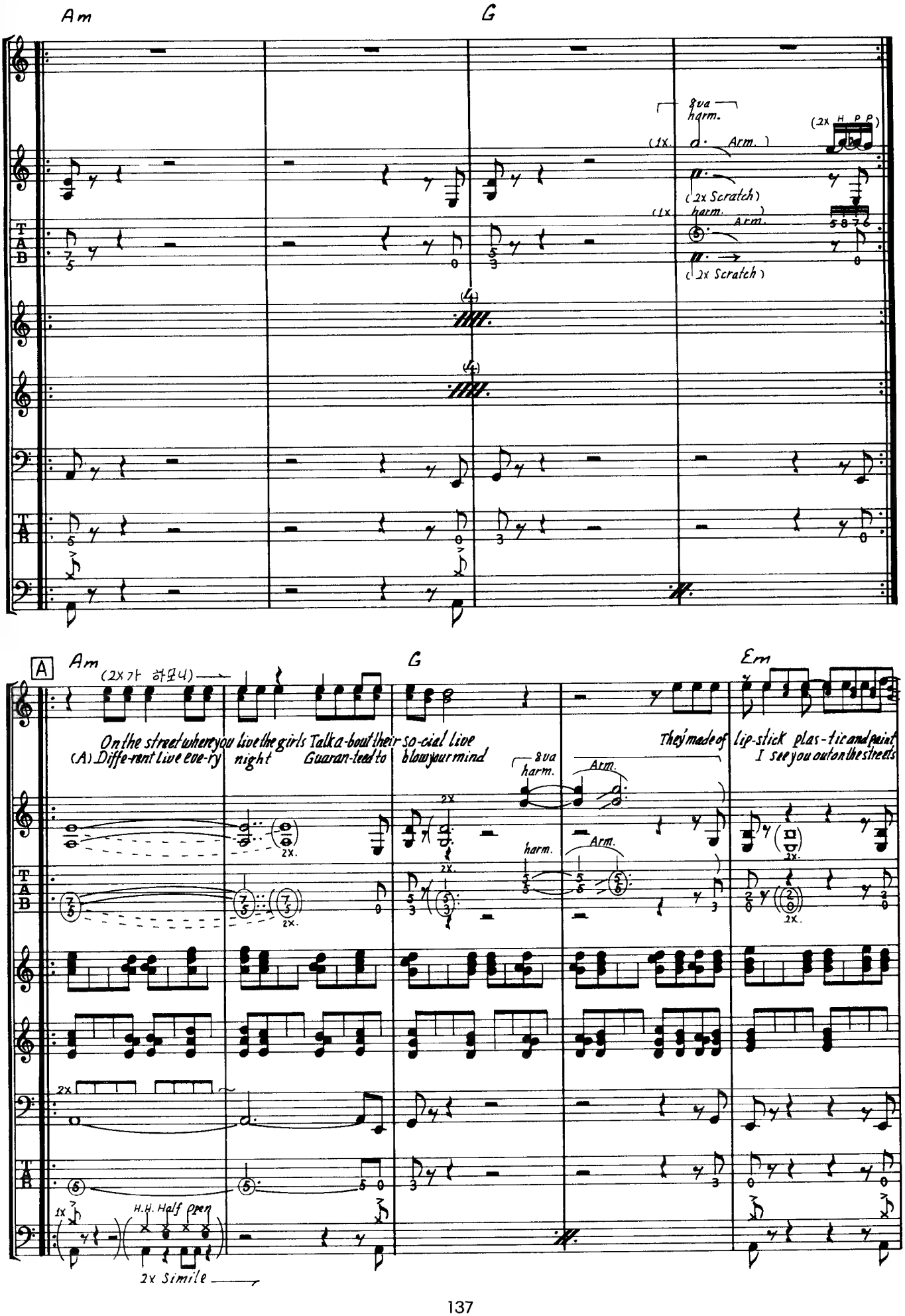
RUNAWAY

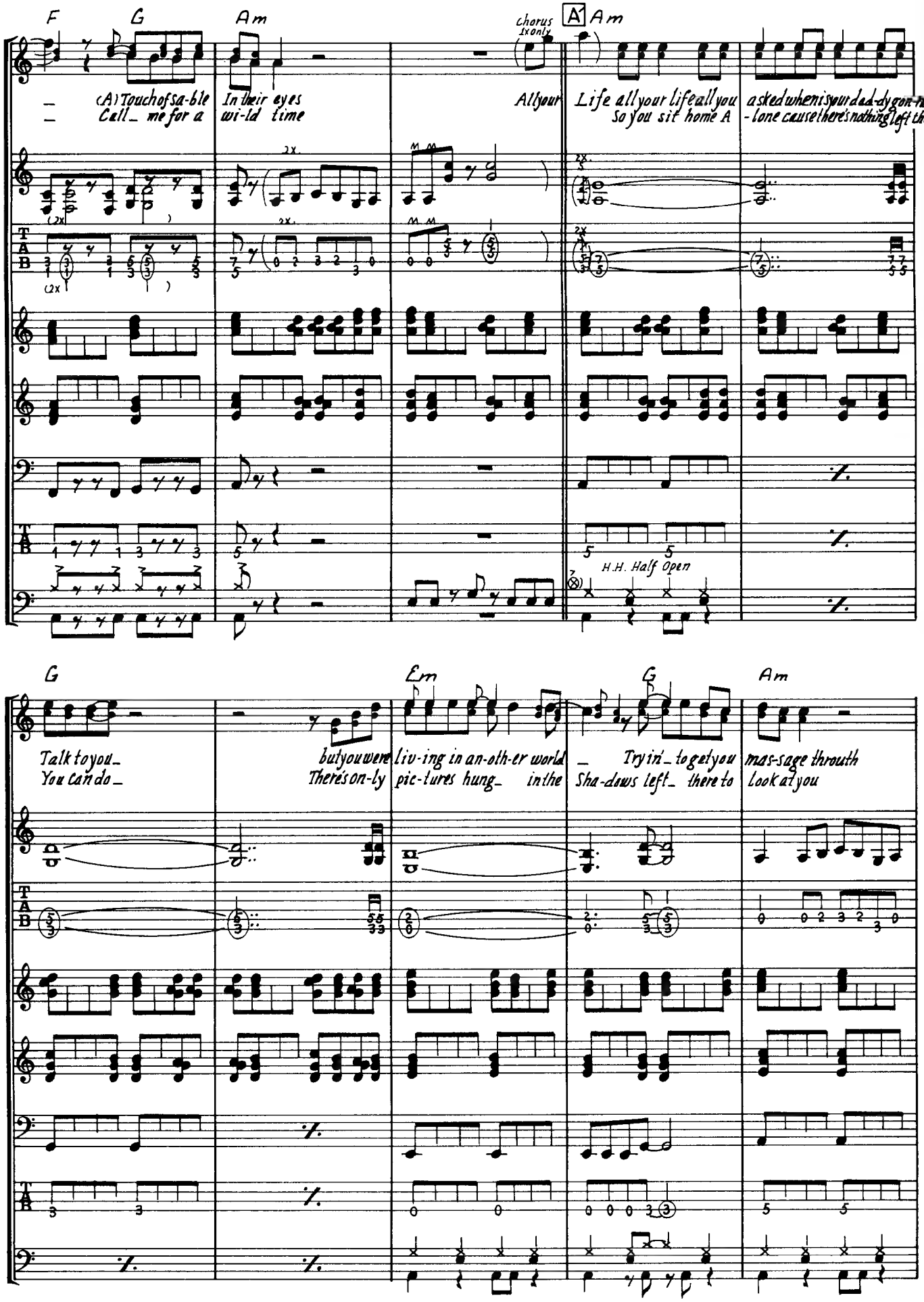
런어웨이

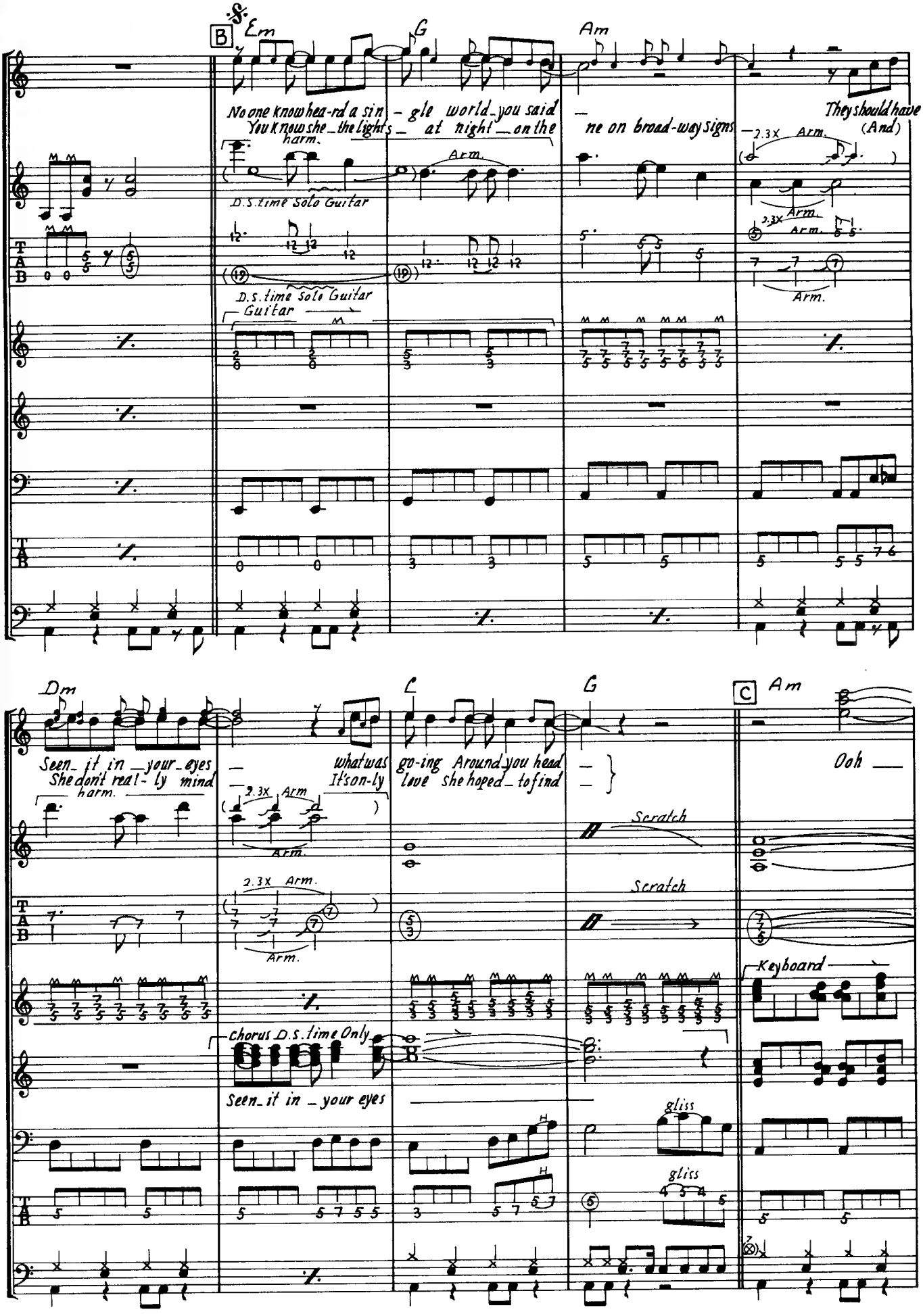
Words & Music by J. Bon Jovi & G. Karak

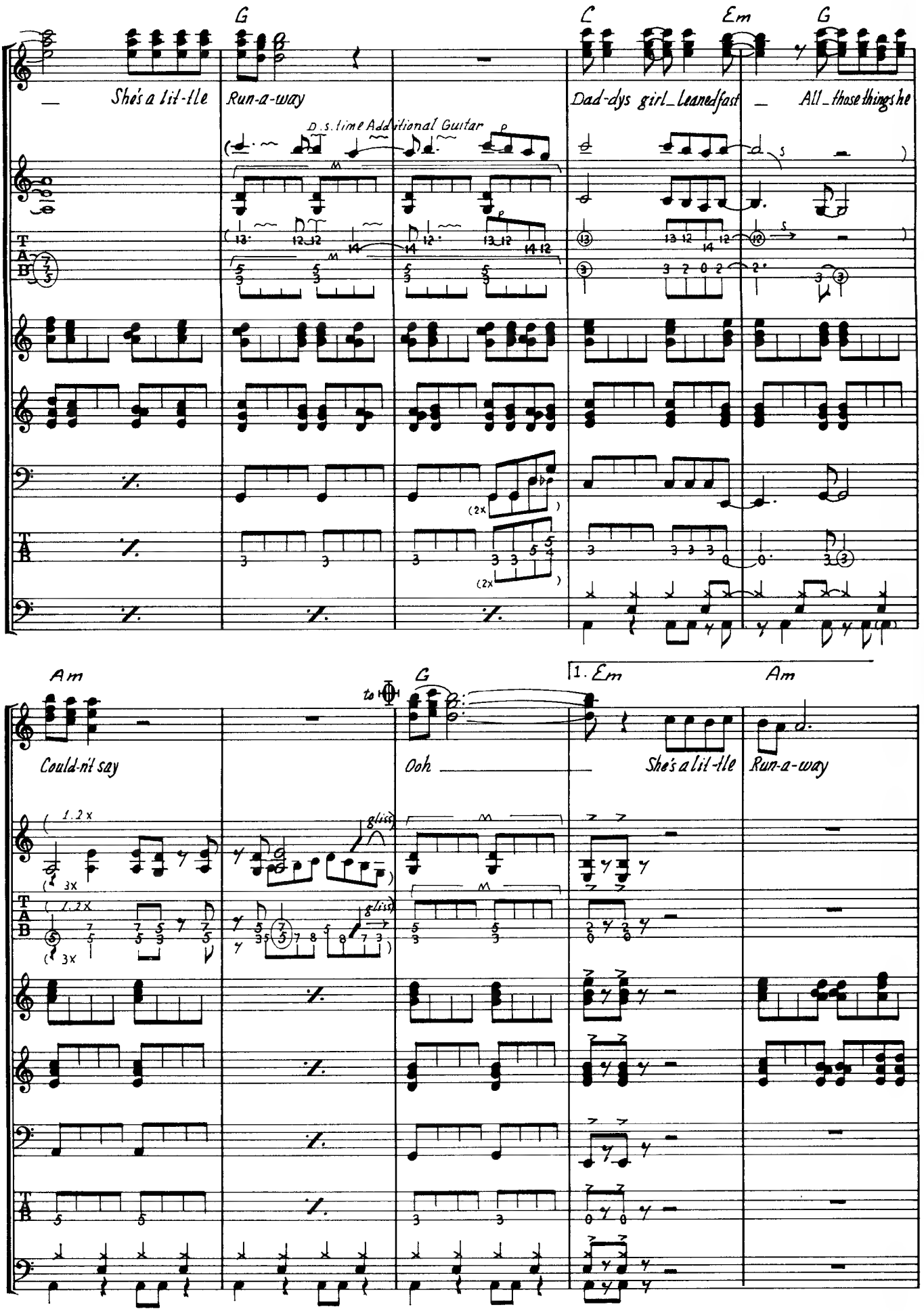
인트로는 피아노(아마 CP-80일 것이다)의 3박 프레이즈, 특정한 음에 액센트가 붙지 않도록 주의해서 연주하자. 기타는 5도 하모니가 메인인 백킹이다. 오른손은 다운스트로크만 피킹한다. 사운드 메이크는 오버 드라이브+딜레이의 세팅이다. 인트로 끝에 나오는 스크래치는 피크로 줄을 문지르는 테크닉을 말한다. 여기서는 낮은음 줄을 브릿지 측에서 헤드 방향으로 문지르고 있다. Ⓐ의 기타, 베이스, 드럼 파트는 1회째의 것으로 되돌이할 때 기타, 베이스는 8분음표의 백킹(Ⓓ의 아랫단 기타와 베이스 참조), 드럼은 보통의 리듬 패턴이다. ⒹⒹ는 기타 솔로. 어려운 테크닉은 사용되지 않았지만 그만큼 트릭을 쓰지 못하므로 한음 한음 정확히 연주하자.

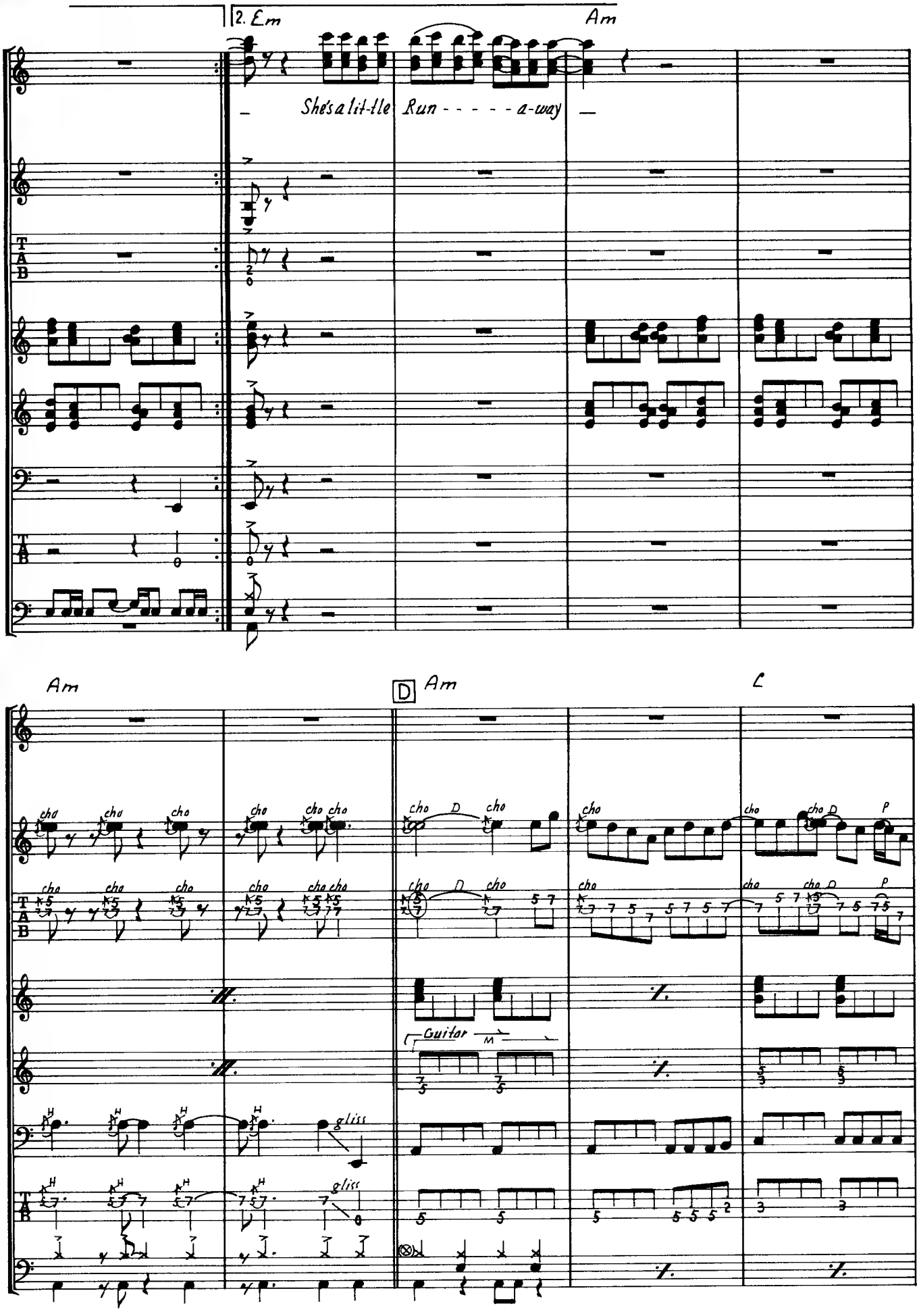


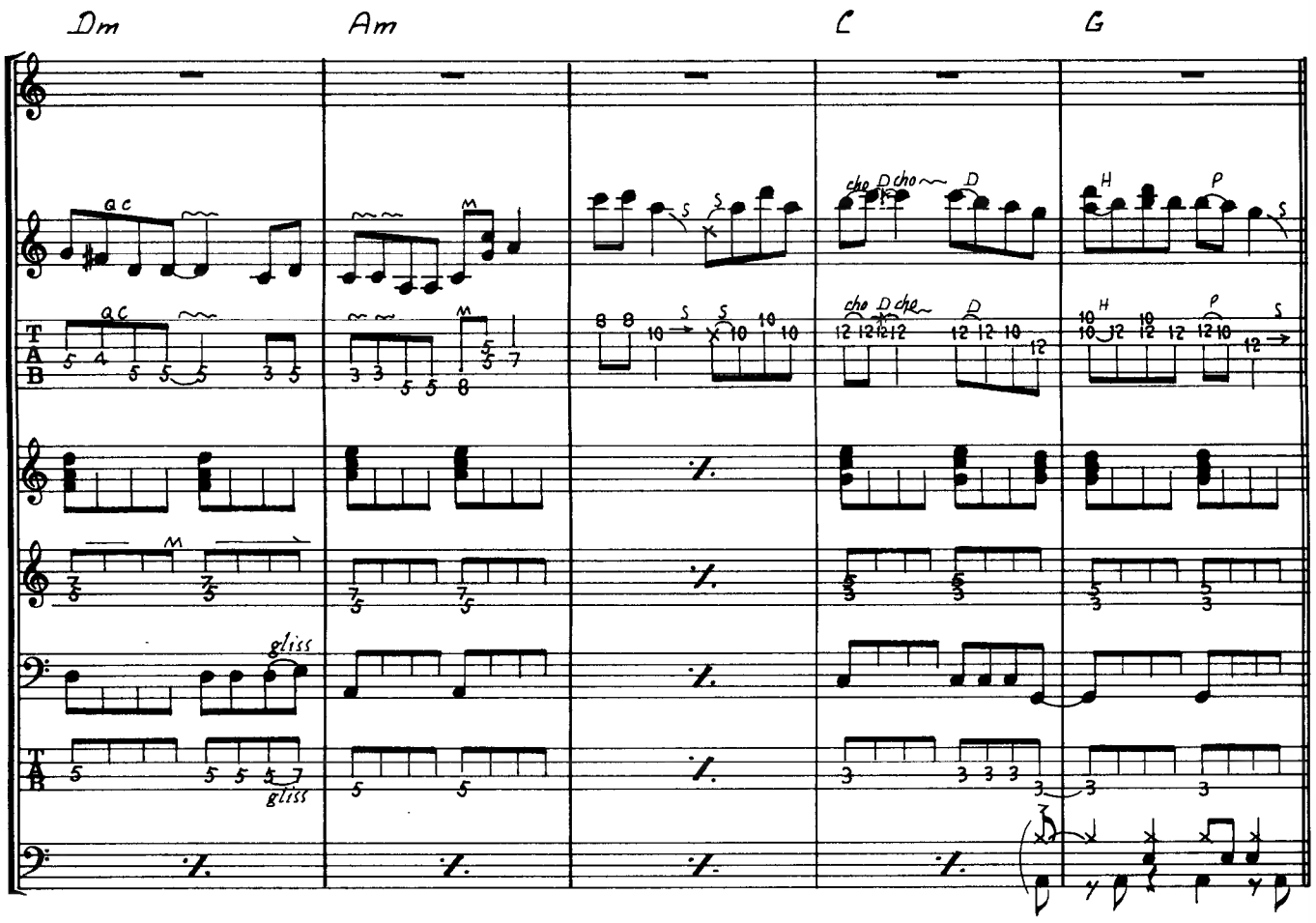

Am
G
8va harm.
(1x. Arm.)
(2x H P P)
(2x Scratch)
(1x harm. Arm.)
(2x Scratch)
A
Am
(2x가 하모니)
G
Em
On the street where you live the girls Talk a-bout their so-cial live
(A) Diffe-rent Live eve-ry night Guaran-teed to blow your mind
They made of lip-stick plas-tic and paint
I see you out on the streets
8va harm.
Arm.
harm.
Arm.
H.H. Half Open
2x Simile

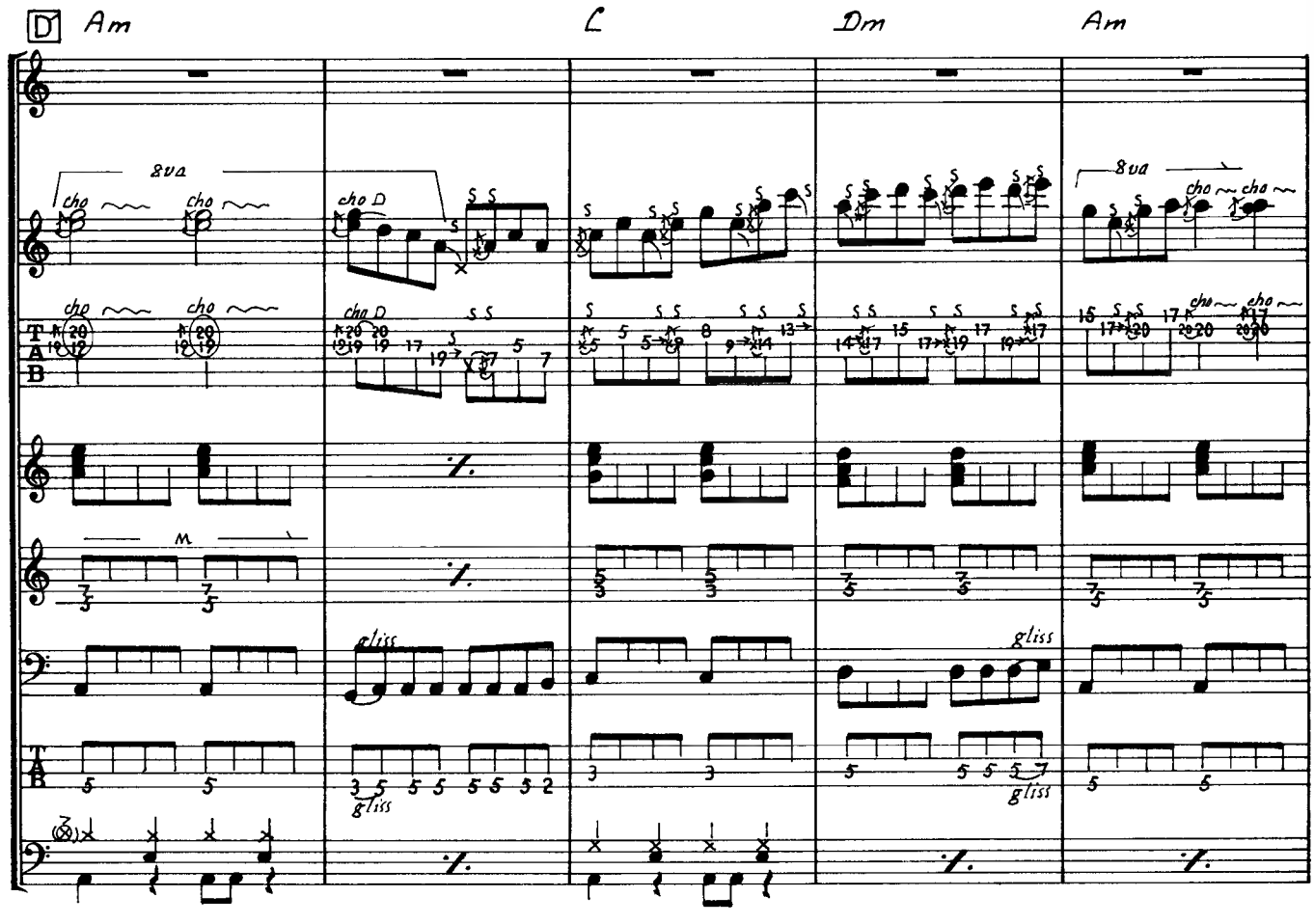

F
G
Am
chorus 1x only
A
Am
(A) Touch of sa-ble
Call_ me for a
In their eyes
wi-ld time
All your
Life all your life all you
So you sit home A
asked when is your dad-dy gon-na
-lone cause there's nothing left that
2x
(2x)
H.H. Half Open
G
Em
G
Am
Talk to you_
You can do_
but you were
There's on-ly
liv-ing in an-oth-er world
pic-tures hung_ in the
_ Try in'_ to get you
Sha-dows left_ there to
mas-sage through
Look at you

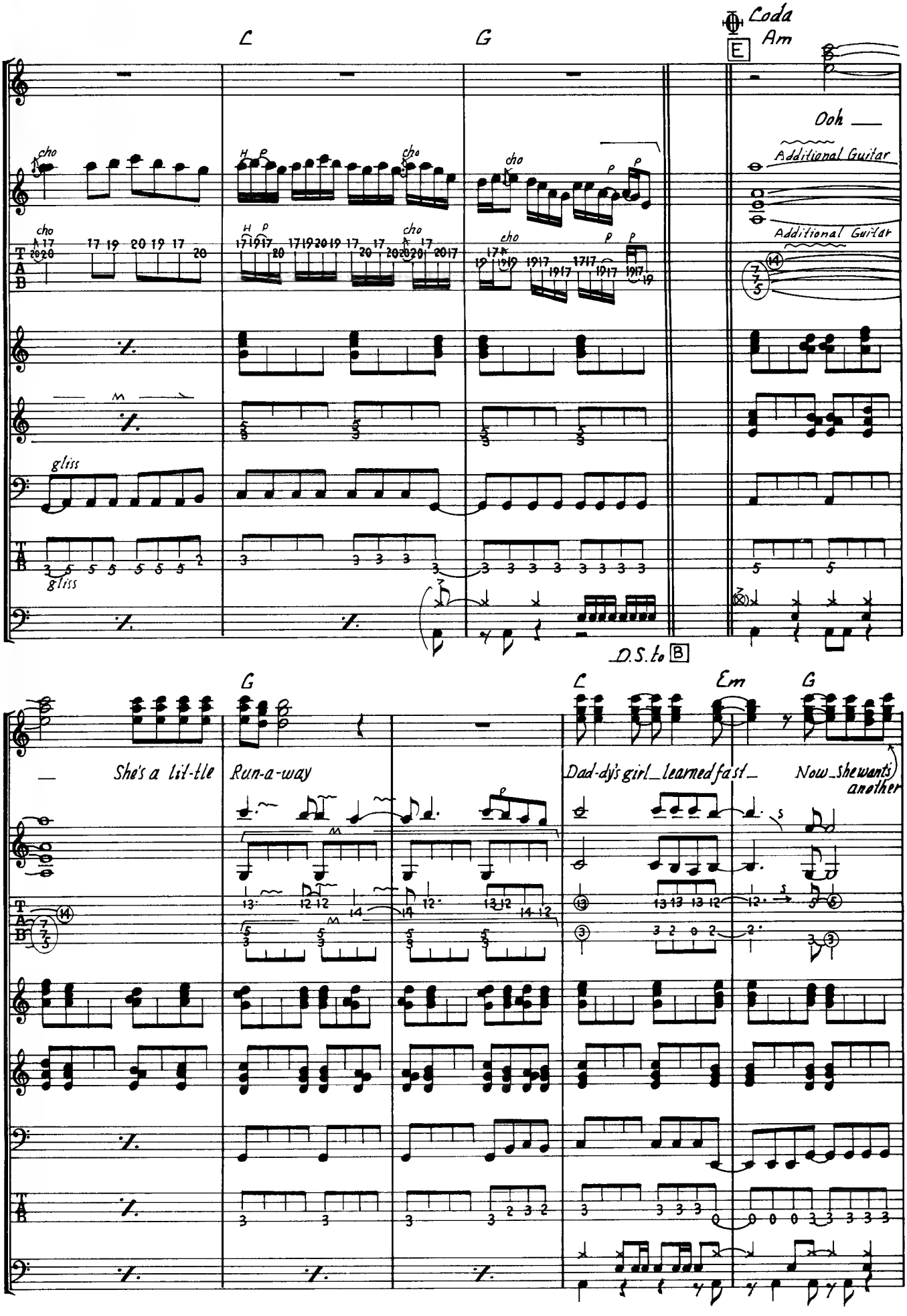

B
Em
G
Am
No one knows hea-rd a sin - gle world you said
You know she the lights at night on the
ne on broad-way signs
They should have
(And)
harm.
D.S. time Solo Guitar
Arm.
2.3X
Guitar
Dm
C
G
C
Am
Seen it in your eyes
She don't real- ly mind
what was
It's on-ly
go-ing Around you head
love she hoped to find
Ooh
Scratch
Keyboard
chorus D.S. time Only
Seen it in your eyes
gliss

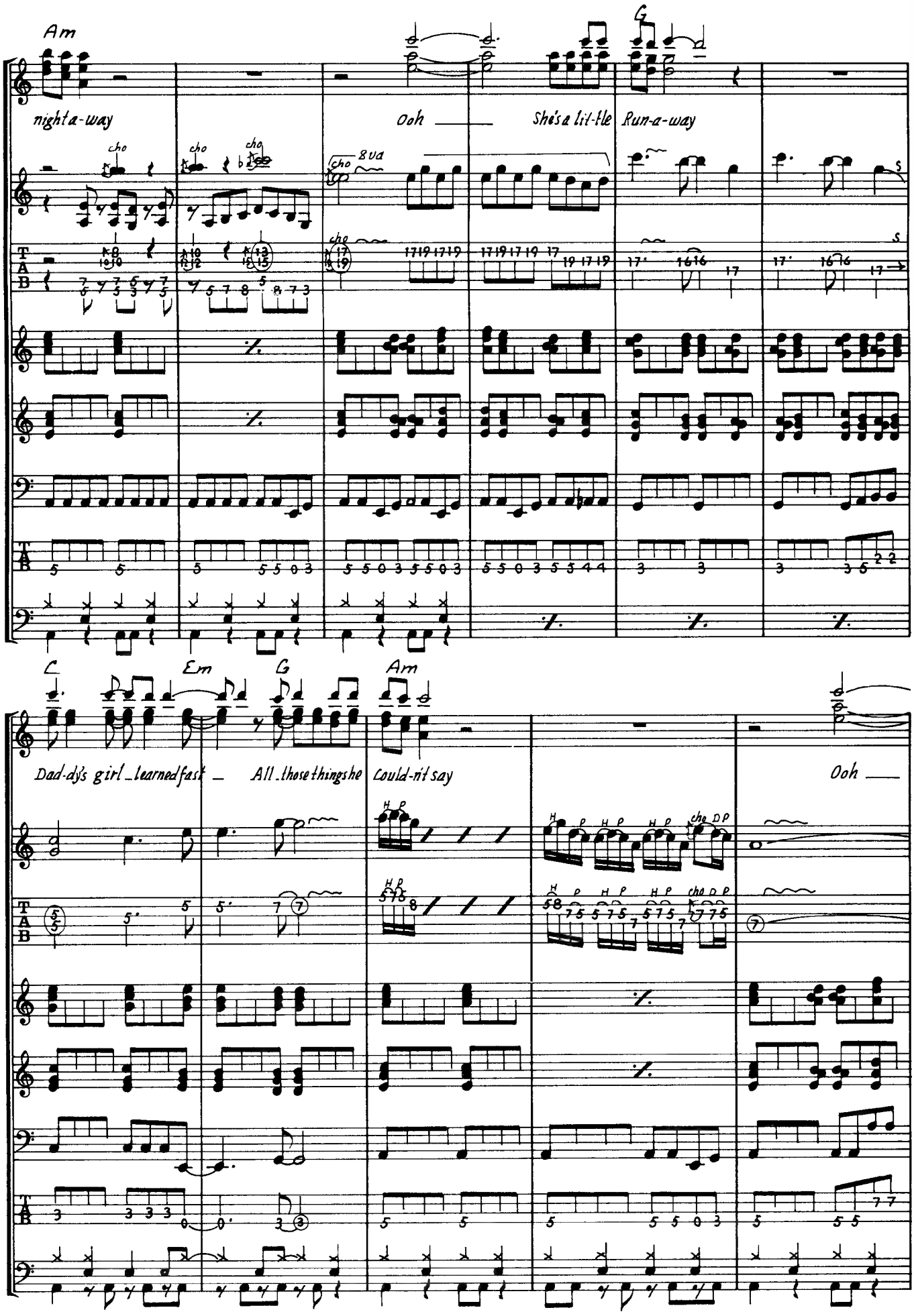

G
C
Em
G
She's a lit-tle
Run-a-way
Dad-dys girl_ leaned fast
All_ those things he
D.S. time Additional Guitar
(2x
Am
G
1. Em
Am
to
Could-n't say
Ooh
She's a lit-tle
Run-a-way
1.2x
3x
gliss.

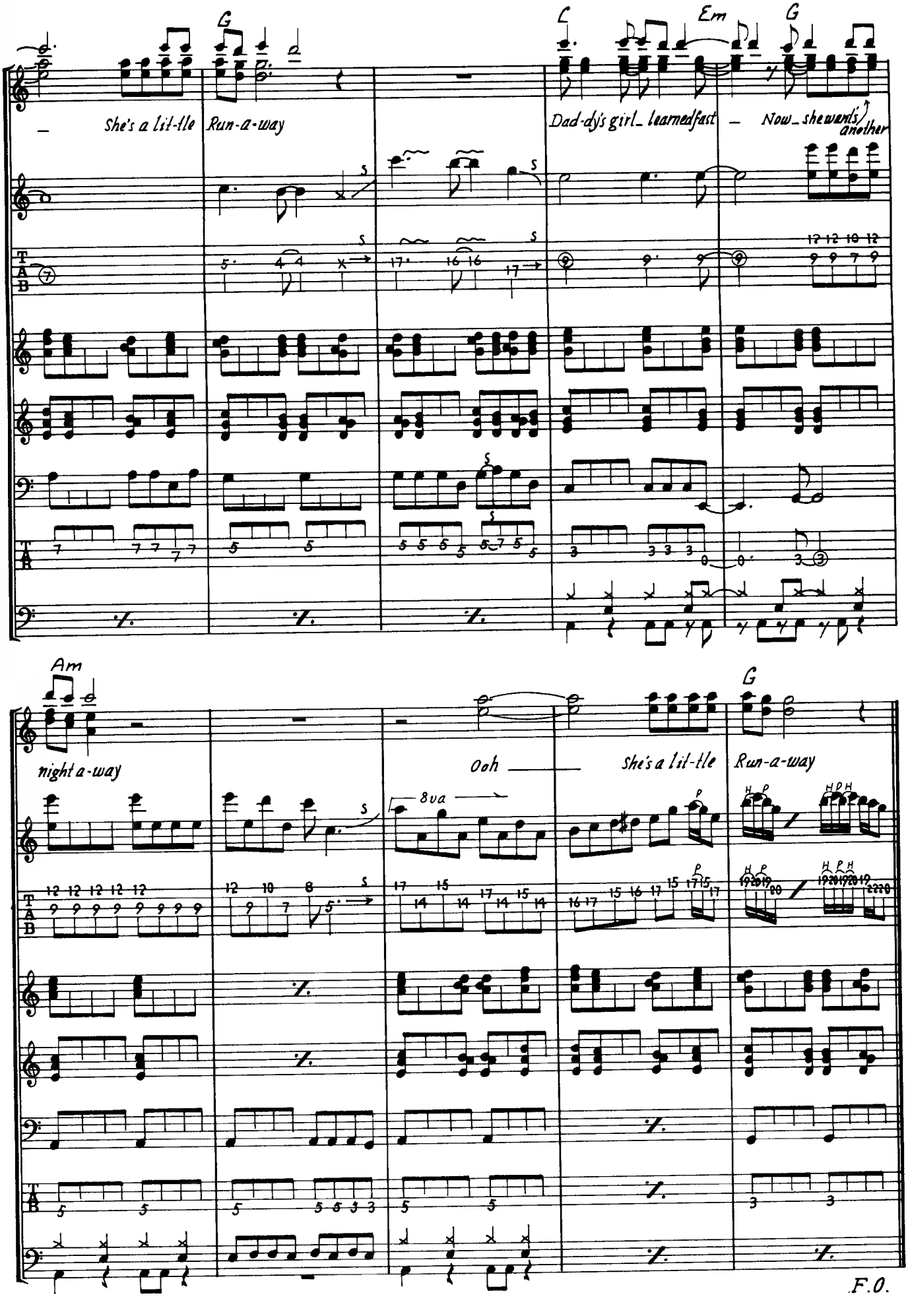

2. Em
Am
She's a lit-tle
Run - - - - - a-way
Am
D
Am
C
cho
D
P
Guitar
M
gliss


Dm
Am
C
G
gliss
gliss


D
Am
C
Dm
Am
8va
8va
gliss
gliss
gliss


C
G
Coda
E
Am
Ooh
Additional Guitar
Additional Guitar
cho
gliss
D.S. to B
G
C
Em
G
She's a lit-tle
Run-a-way
Dad-dy's girl_ learned fast_
Now_ she wants another


Am
G
night a-way
Ooh
She's a lit-tle
Run-a-way
C
Em
G
Am
Dad-dy's girl_learned fast_
All_those things she
Could-n't say
Ooh

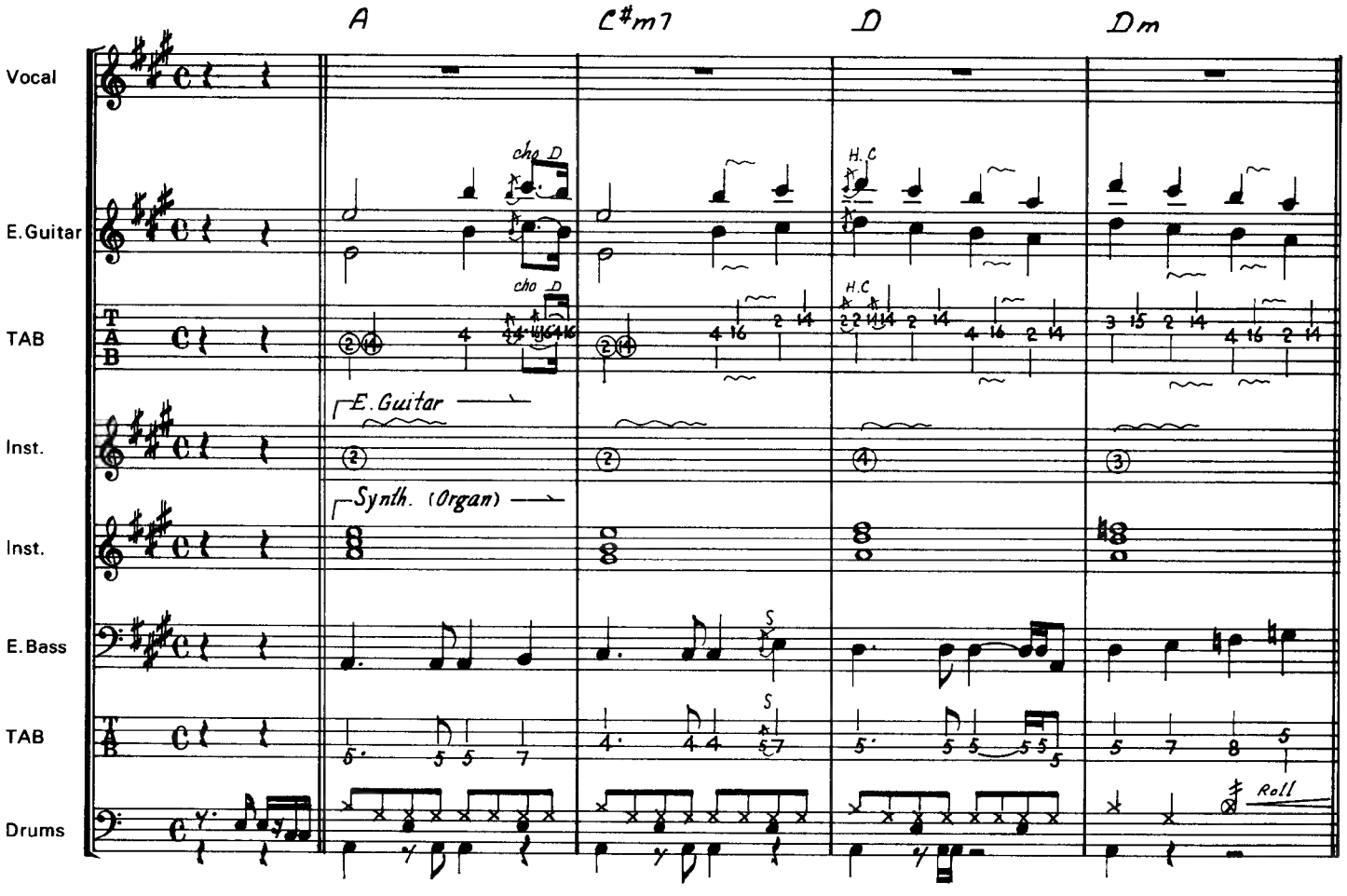

G
C
Em
G
She's a lit-tle
Run-a-way
Dad-dy's girl_ learned fast
Now_ she wants another
Am
G
night a-way
Ooh
She's a lit-tle
Run-a-way
8va
F.O.

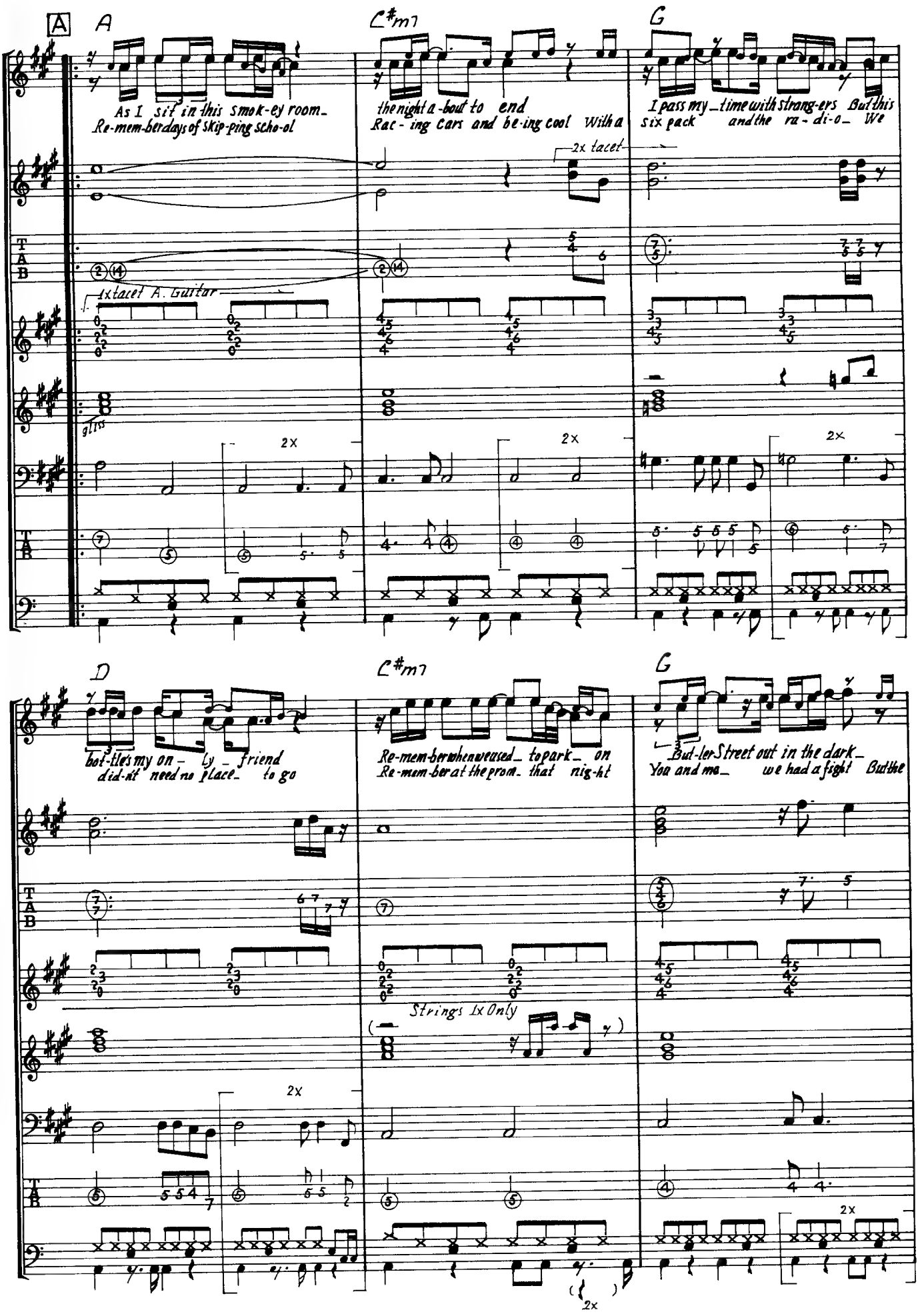
NEVER SAY GOODBYE

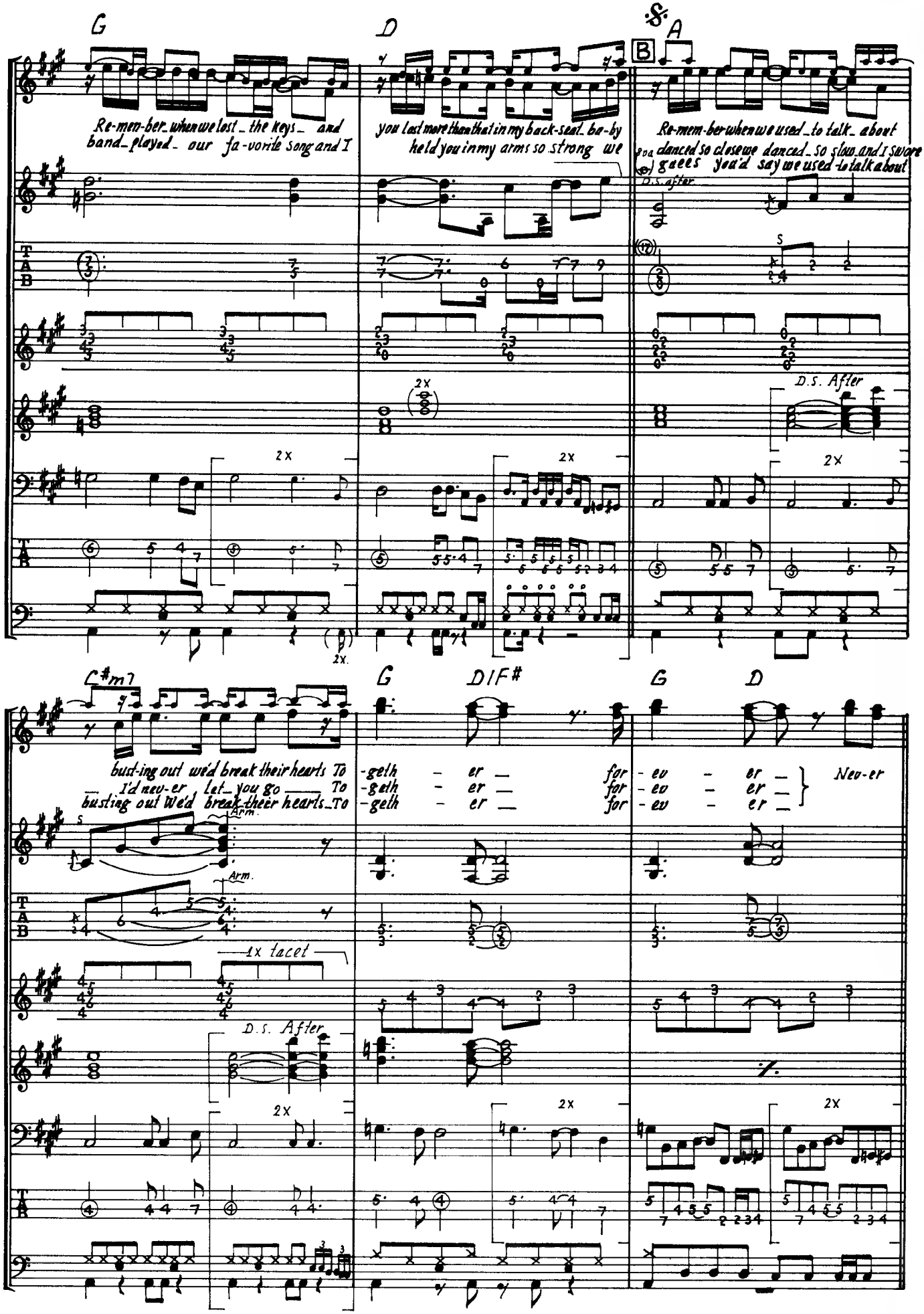
네버 세이 굿바이

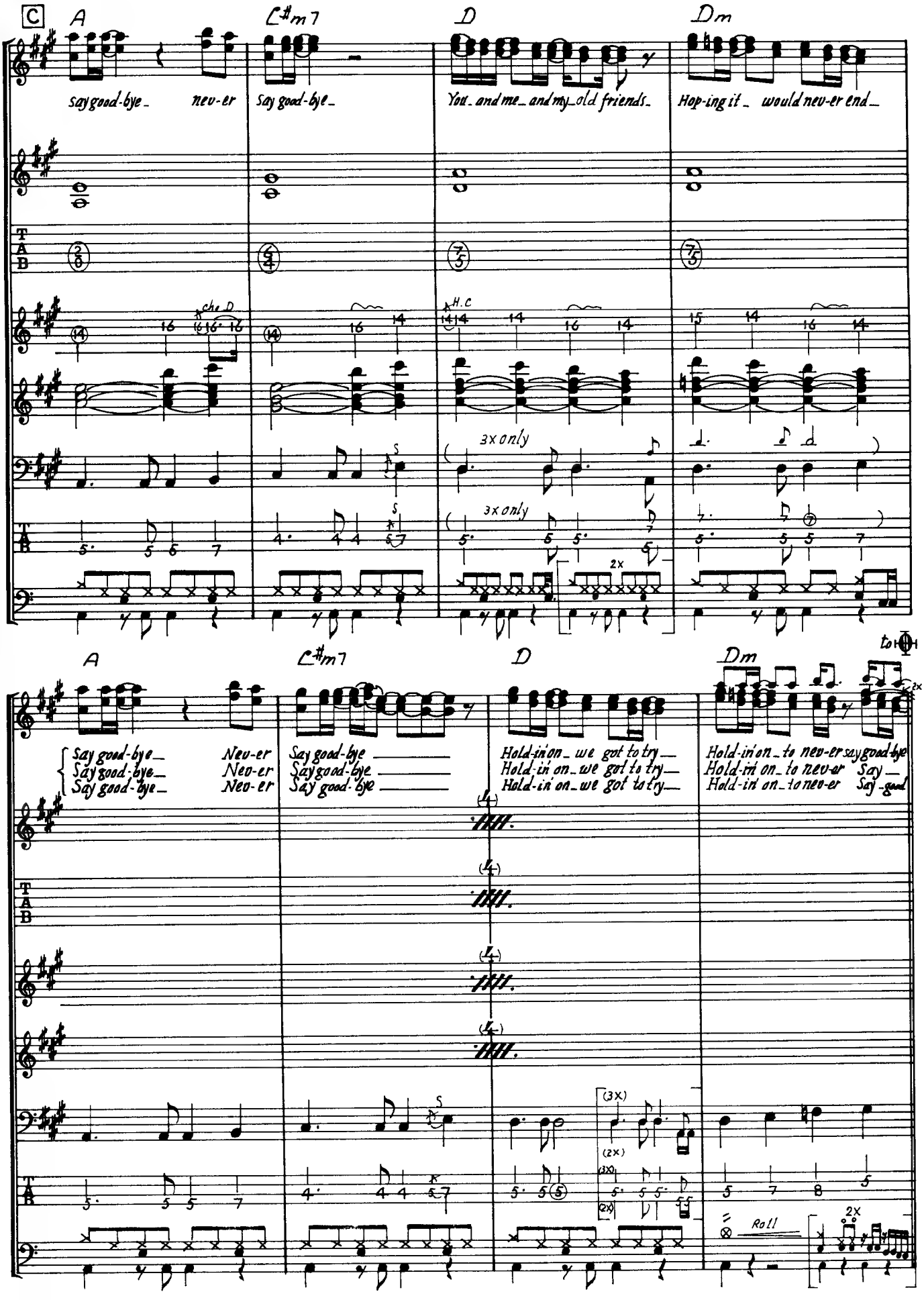
Words & Music by J. Bon Jovi & R. Sambora

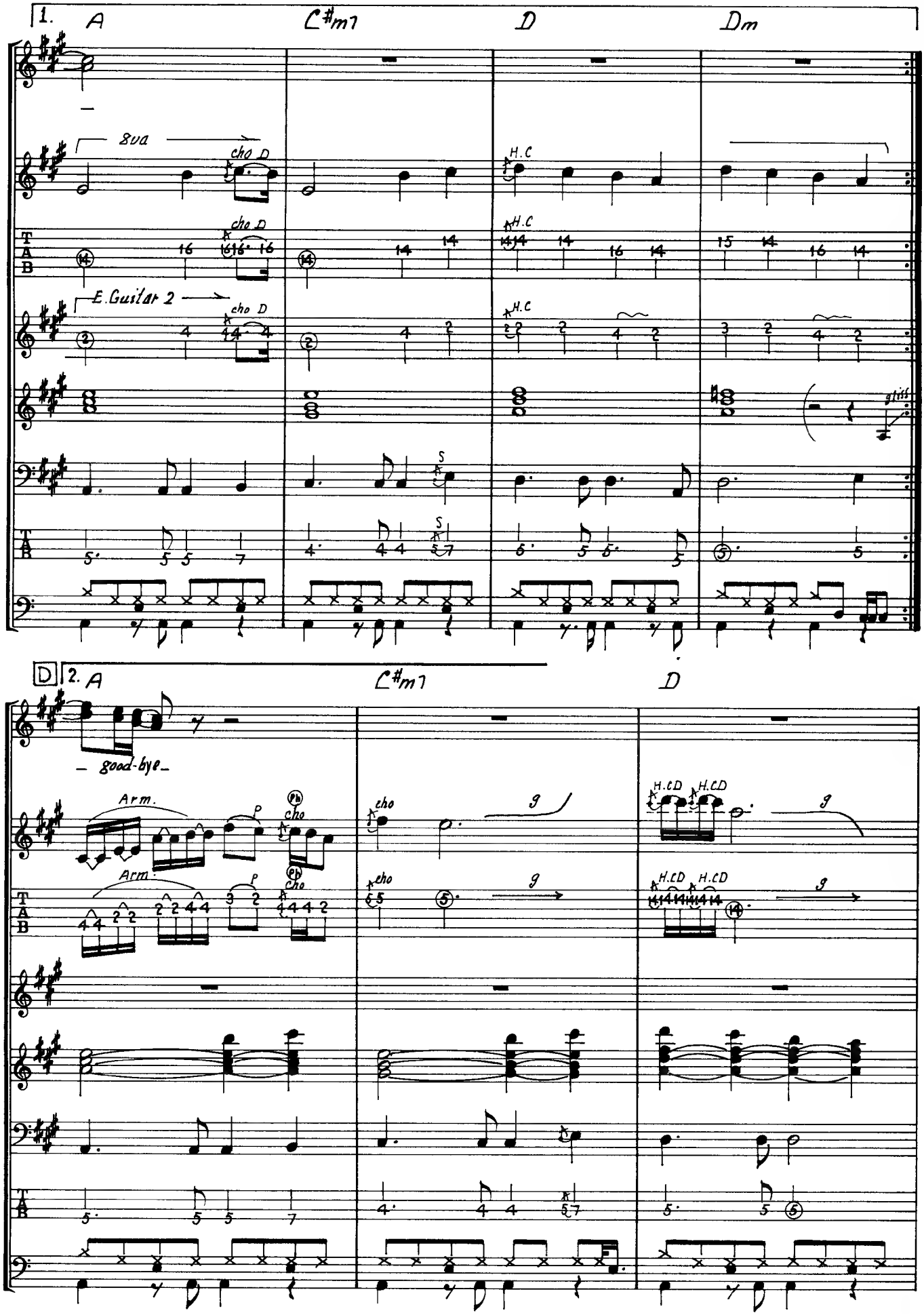
인트로의 기타가 숨은듯한 음색으로 옥타브 위와 아래를 치고 있다. 이것은 곡 가운데 여러번 나오는 중요한 멜로디이므로 신경을 써서 친다. Ⓐ부분의 백킹 기타는 볼륨을 내리고 맑은 음으로. 그리고 Ⓑ부터는 다시 볼륨을 올려 숨은 듯한 음색으로 연주한다. Ⓓ의 기타 솔로는 1마디, 5마디 첫부분에서 음을 가볍게 두들기듯 하며 암을 내는 곳이 있으므로 주의한다. 이 솔로는 앞 5마디까지의 기타 솔로 뒤에 5마디부터 다른 트랙을 기타가 감싼다. 키보드는 신서의 올갠 계통의 음을 중심으로 사용하고 있다.

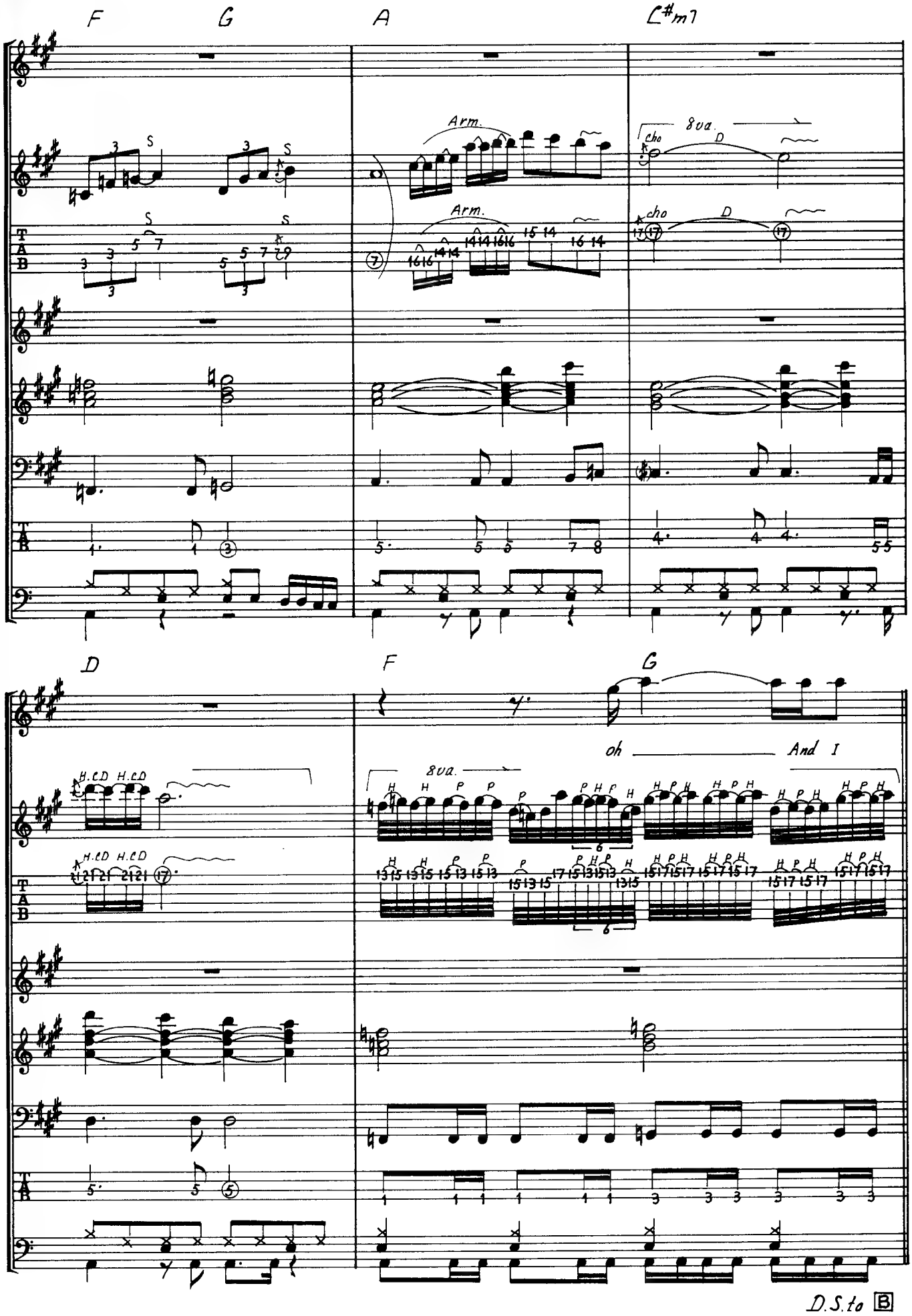


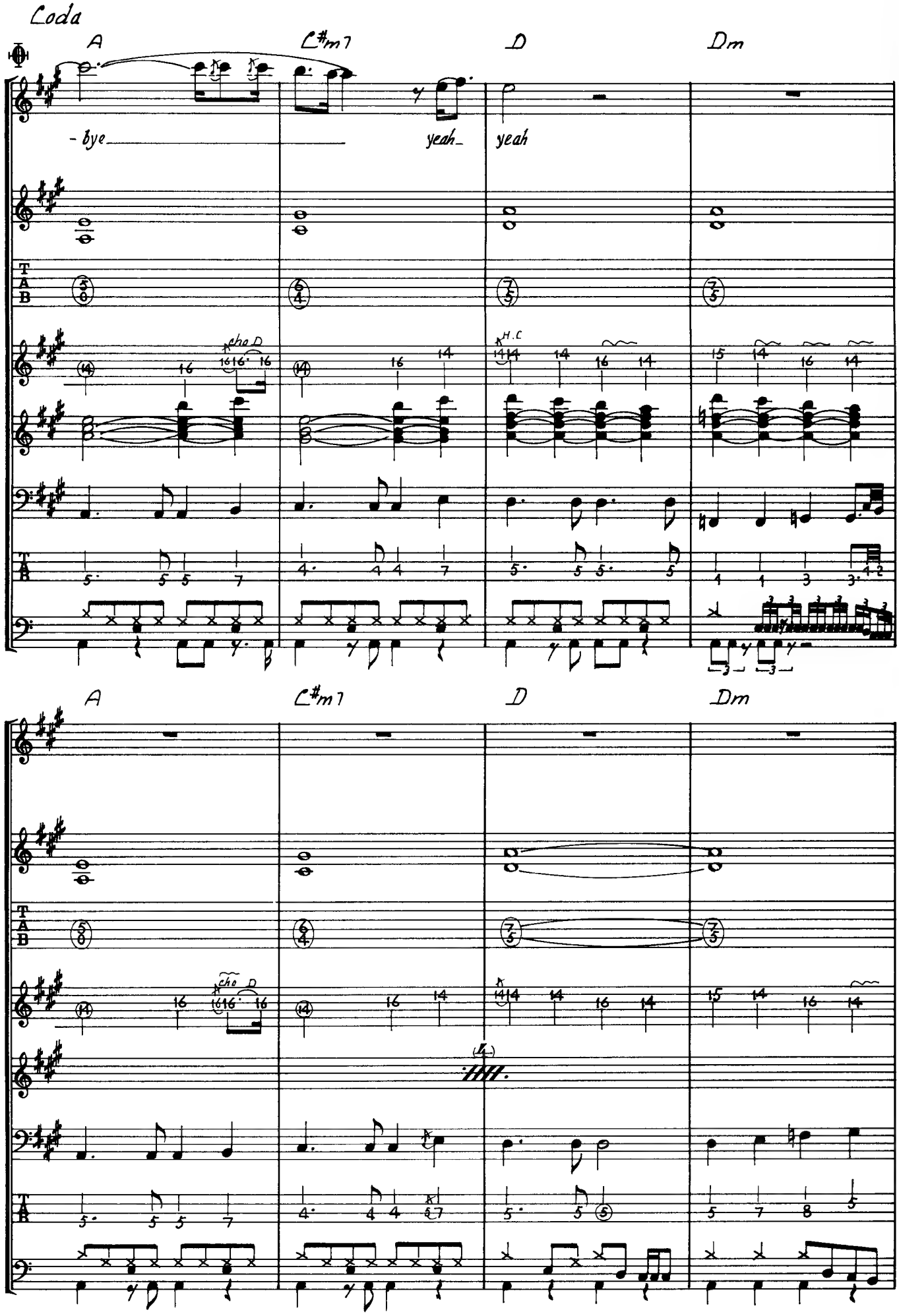

A
A
C#m7
G
As I sit in this smok-ey room_
Re-mem-ber days of skip-ping scho-ol
the night a-bout to end
Rac-ing cars and be-ing cool With a
I pass my_ time with strang-ers But this
six pack and the ra-di-o_ We
2x tacet
1x tacet A. Guitar
gliss
2x
D
C#m7
G
bot-tle's my on-ly friend
did-nt need no place_ to go
Re-mem-ber when we used_ to park_ on
Re-mem-ber at the prom_ that nig-ht
Bud-ler Street out in the dark_
You and me_ we had a fight But the
Strings 1x Only
2x

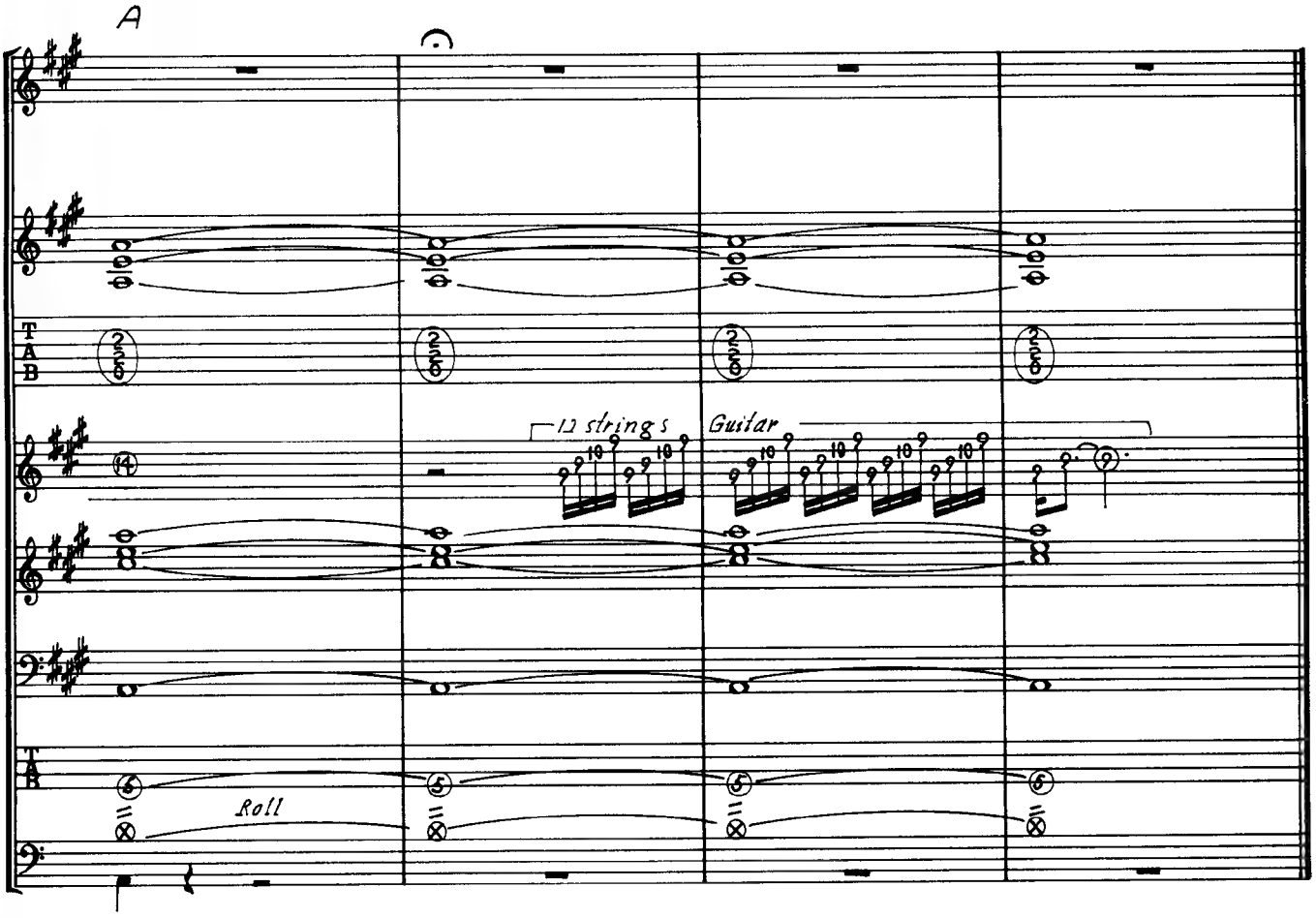

G
D
A
B
Re-mem-ber when we lost the keys and
band played our fa-vorite song and I
you last more than that in my back-seat ba-by
held you in my arms so strong we
Re-mem-ber when we used to talk about
danced so close we danced so slow and I swore
guess you'd say we used to talk about
D.S. after
D.S. After
2X
C#m7
G
D/F#
G
D
bust-ing out we'd break their hearts To
I'd nev-er let you go To
busting out We'd break their hearts To
-geth - er for - ev - er
-geth - er for - ev - er
-geth - er for - ev - er
Nev-er
Arm.
1x facet
D.S. After


C
A
C♯m7
D
Dm
Say good-bye_ nev-er
Say good-bye_
You_ and me_ and my_ old friends_
Hop-ing it_ would nev-er end_
che D
H.C
3x only
3x only
2x
A
C♯m7
D
Dm
to ⊕
Say good-bye_ Nev-er
Say good-bye_ Nev-er
Say good-bye_ Nev-er
Say good-bye
Say good-bye
Say good-bye
Hold-in' on_ we got to try_
Hold-in' on_ we got to try_
Hold-in' on_ we got to try_
Hold-in' on_ to nev-er say good-bye
Hold-in' on_ to nev-er Say_
Hold-in' on_ to nev-er Say-good
(3x)
(2x)
(3x)
(2x)
Roll
2x


1.
A
C#m7
D
Dm
8va
cho D
H.C
E.Guitar 2
S
D
2.
A
C#m7
D
– good-bye –
Arm.
P
Ph
cho
H.CD
9
T
A
B


F
G
A
[#m]
Arm.
8va.
cho
D
D
F
G
oh
And I
8va.
H.CD H.CD
D.S. to B


Coda
A
C#m7
D
Dm
- bye
yeah
yeah
cho D
H.C
A
C#m7
D
Dm
cho D

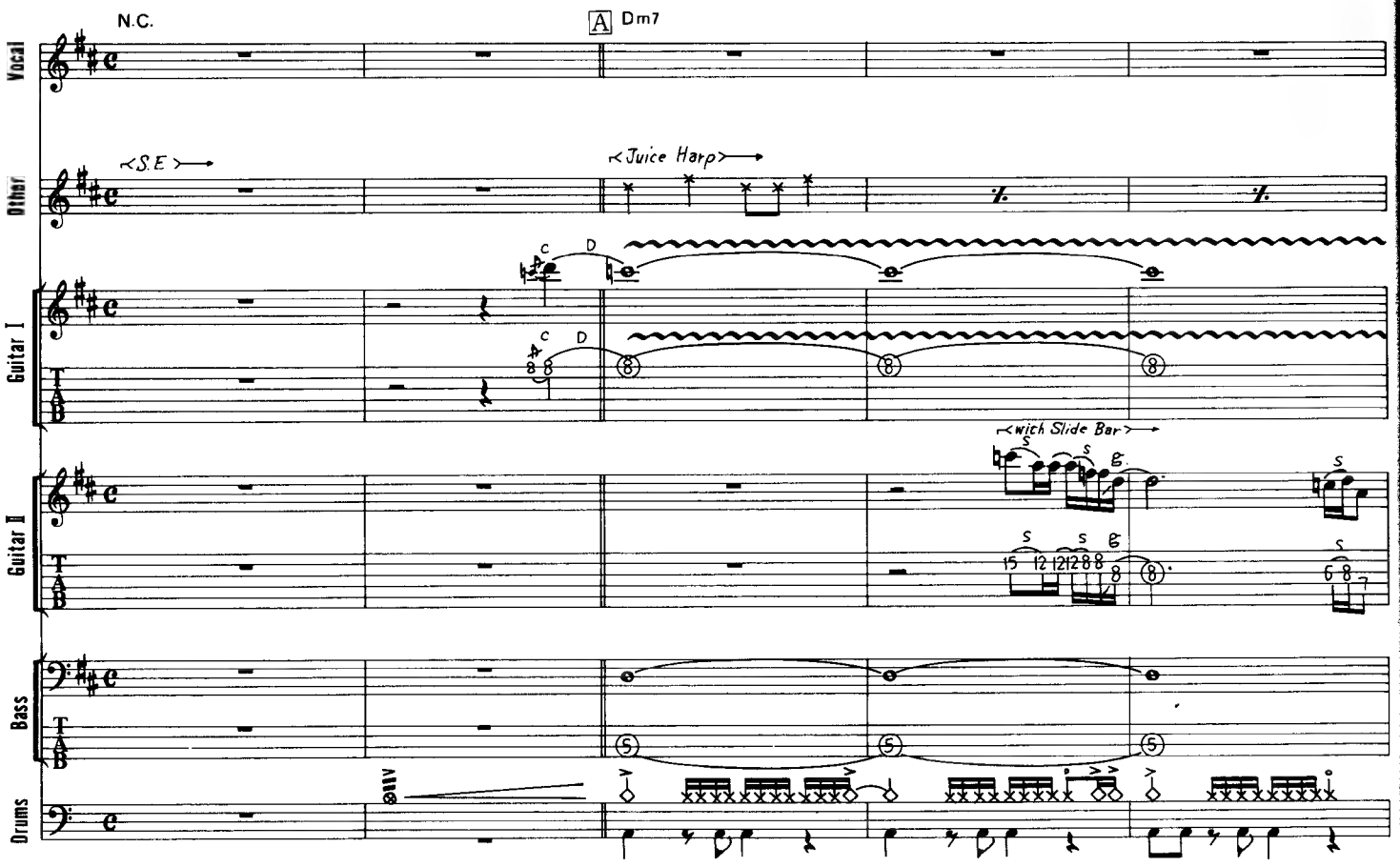

A
12 strings
Guitar
Roll

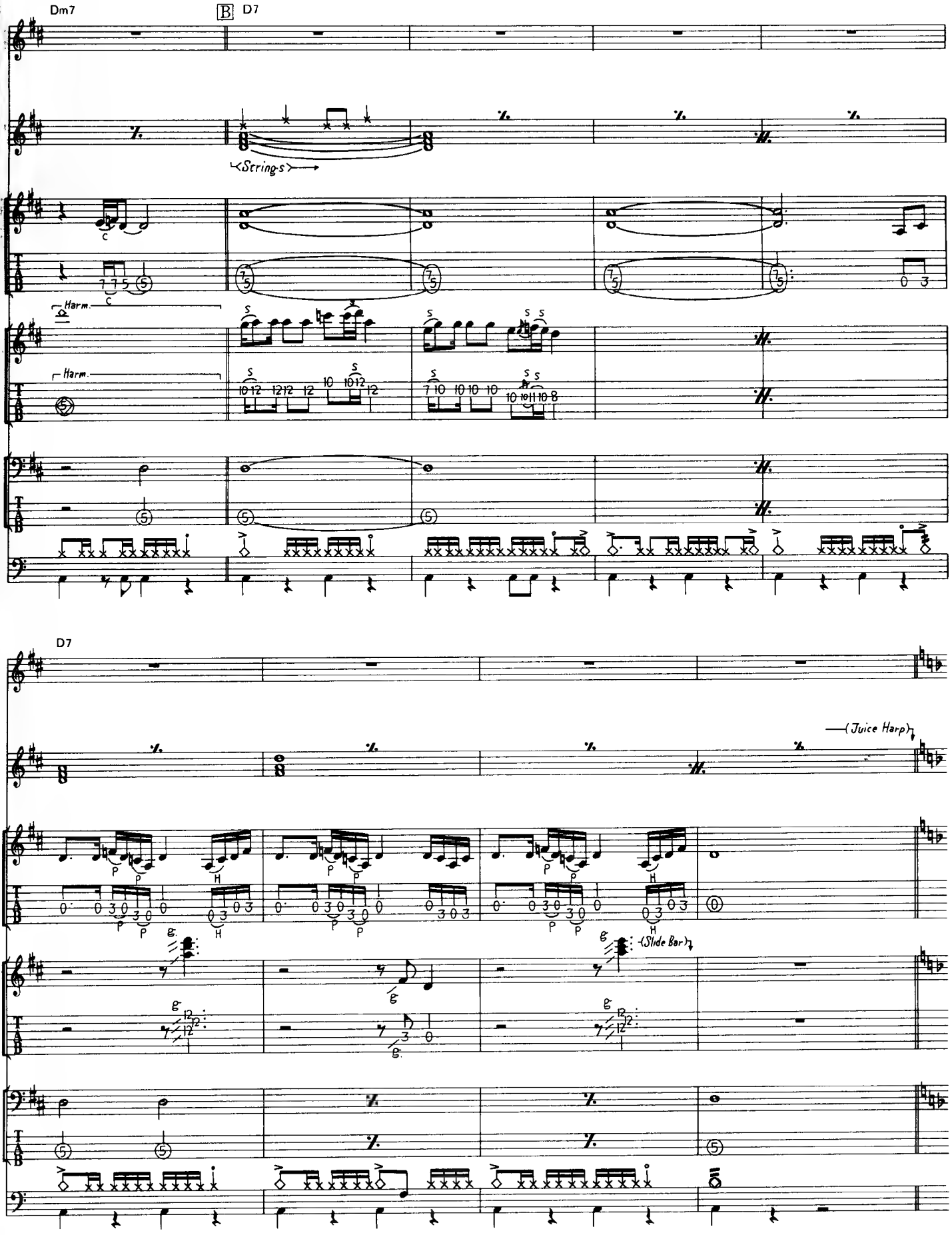
BLAZE OF GLORY

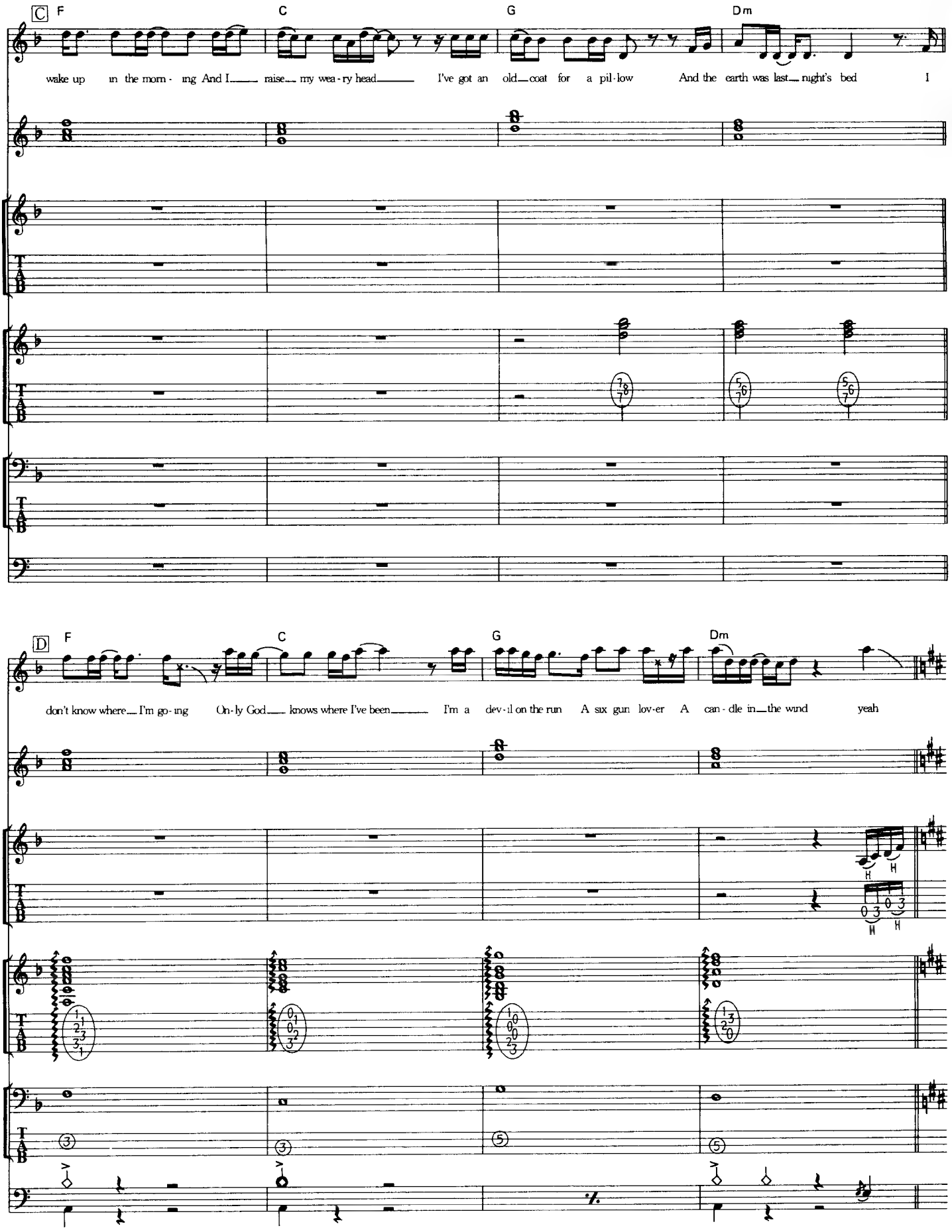
블레이즈 어브 글로리

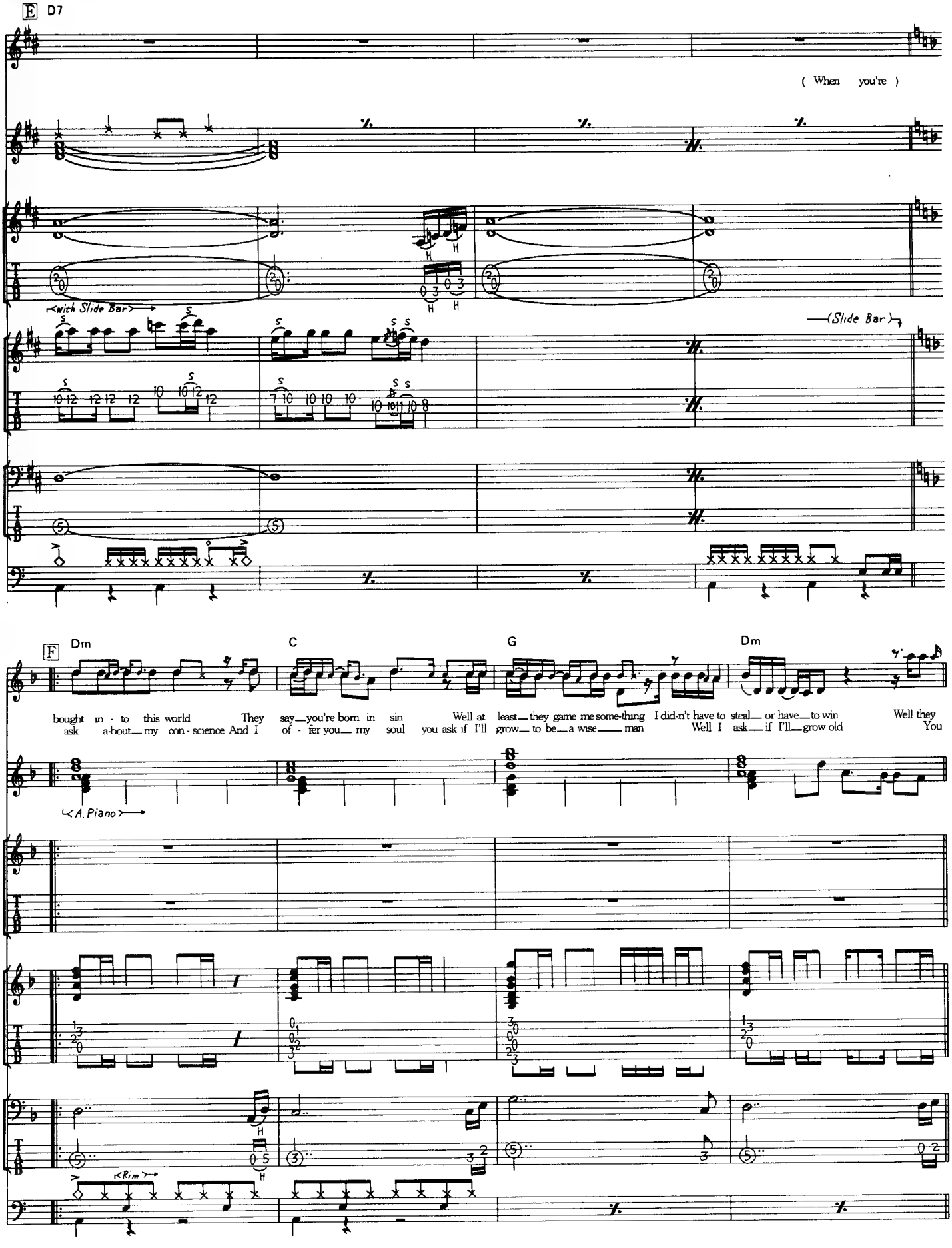
Words & Music by J. Bon Jovi

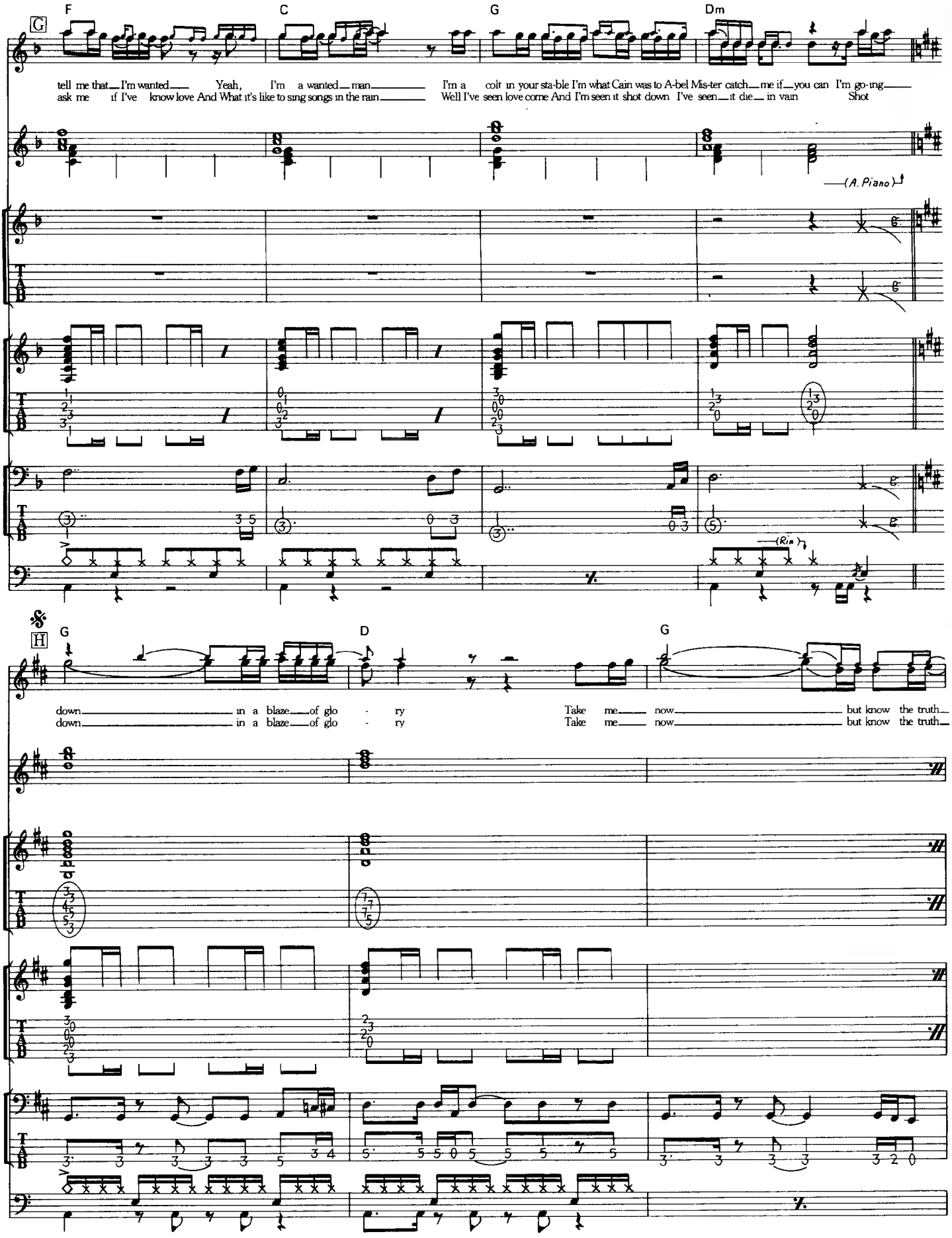
보컬인 존 본 조비의 솔로 앨범 "BLAZE OF GLORY"에 수록된 타이틀 넘버이다. 밴드로서의 곡은 아니지만 존의 대히트작이기 때문에 수록된 것 같다. Ⓐ의 기타 2는 도브로의 슬라이드 기타에 의한 플레이로 튜닝이 오픈 D(6번줄부터 차례로 D, A, D, F♯, A, D음)로 돼 있으므로 주의하자. 이후에 나오는 슬라이드 바를 사용한 기타 2부분은 모두 이 튜닝으로 플레이하고 있다. Ⓒ부터의 기타 2는 노멀 튜닝의 어쿼스틱 기타 코드 플레이이다. Ⓚ는 일렉 기타에 슬라이드 바를 사용한 기타 솔로이지만 이쪽은 노멀 튜닝이다. 이 솔로는 핑거링 플레이도 얽혀 옴으로 슬라이드 바는 새끼손가락에 끼워서 연주하다. 당연히 미스톤이 나지 않도록 세심한 주의가 필요하다. Ⓞ의 2마디째는 일시적으로 *rit*…(서서히 템포를 느리게 해갈 것)를 하고 있으나 3마디째 드럼의 필인과 같이 곧 이전의 템포로 되돌아가고 있다. 엔딩, Ⓠ의 4마디부터는 *rit*…해서 그대로 프리 템포로 페이드 아웃하고 있다.

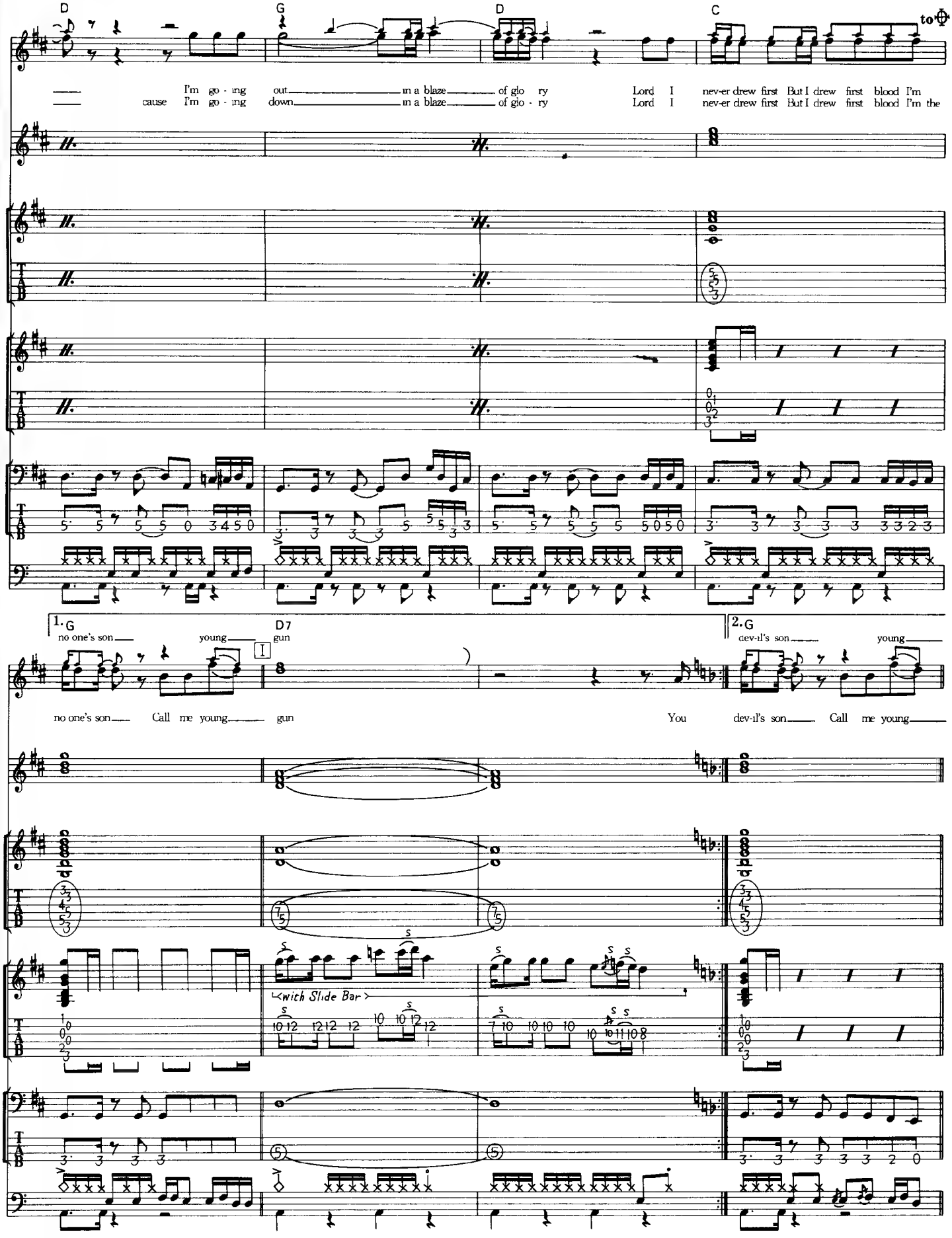


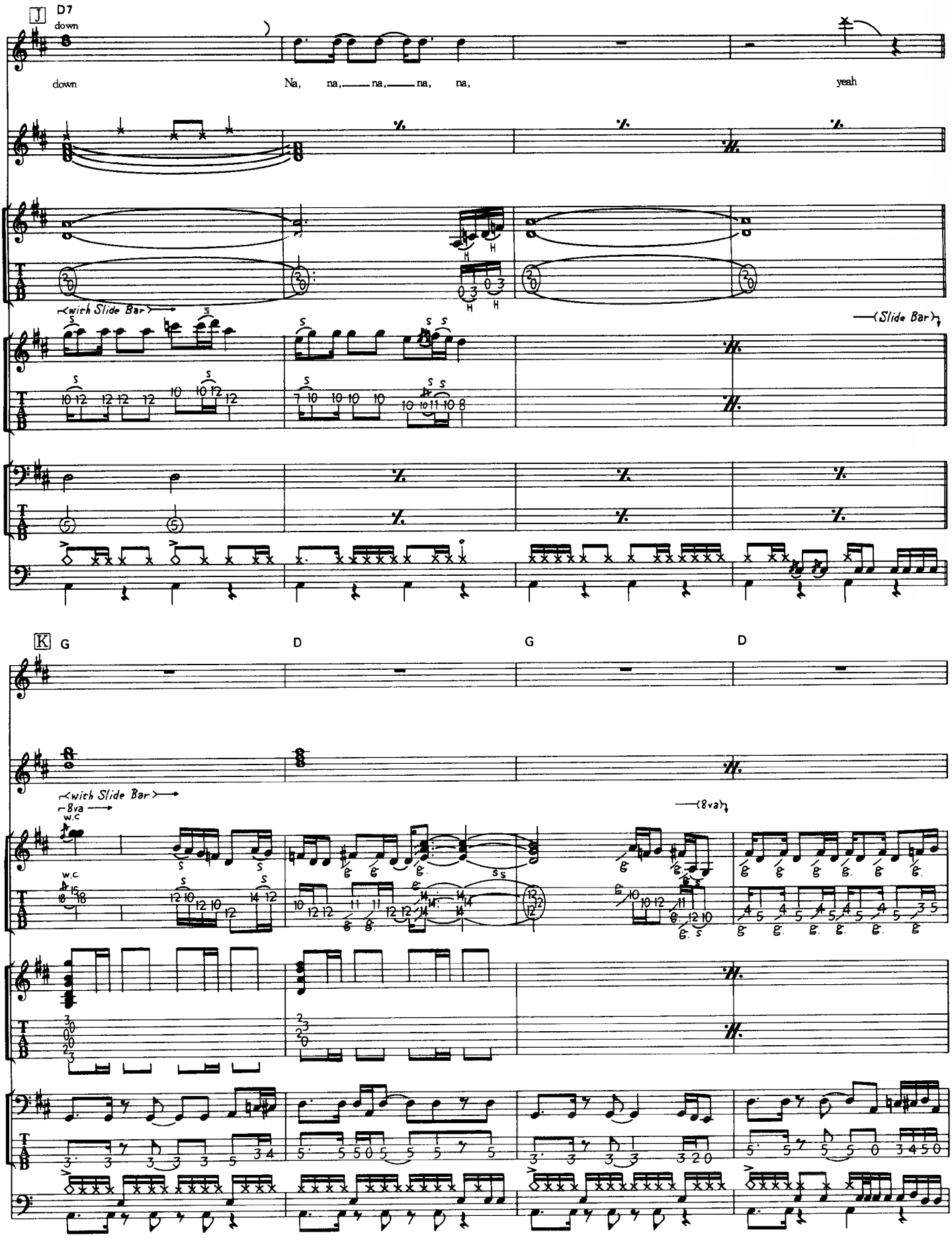

Dm7
B
D7
Strings
Harm.
Harm.
D7
Juice Harp
Slide Bar

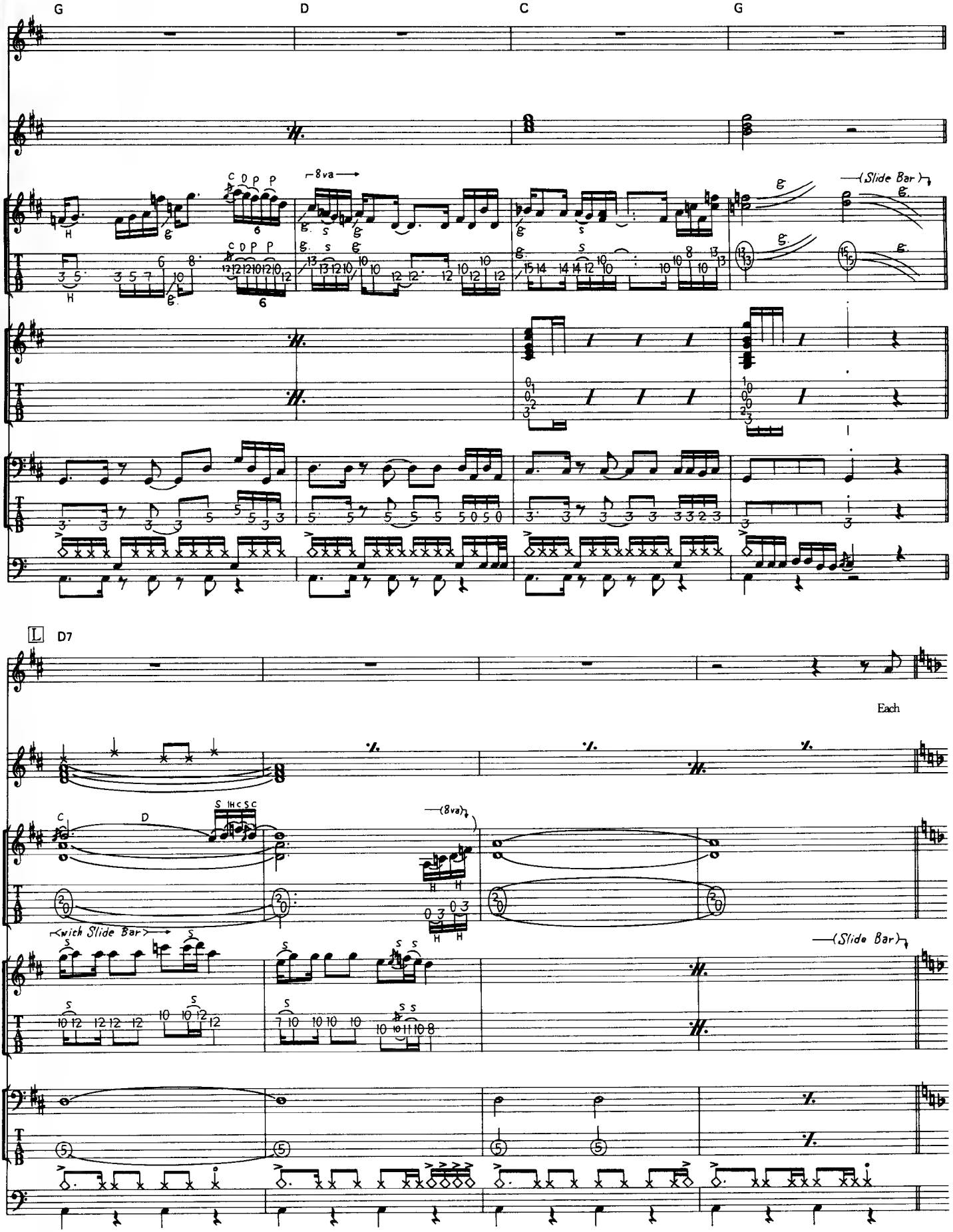

C
F
C
G
Dm
wake up in the morn - ing And I raise my wea - ry head I've got an old coat for a pil - low And the earth was last night's bed I
D
F
C
G
Dm
don't know where I'm go - ing On - ly God knows where I've been I'm a dev - il on the run A six gun lov - er A can - dle in the wind yeah

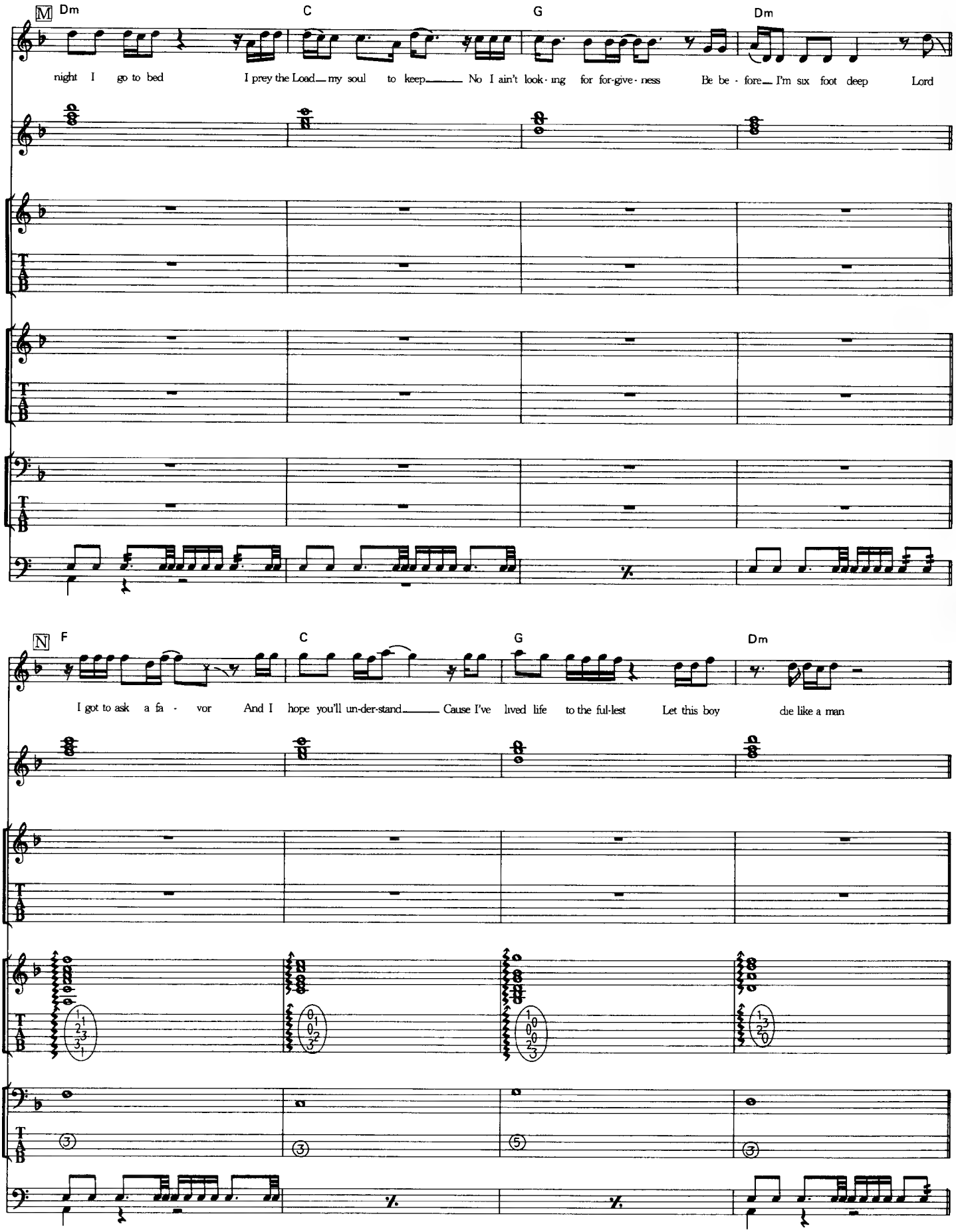

E D7
(When you're)
<with Slide Bar>
(Slide Bar)
F Dm C G Dm
bought in - to this world They say you're born in sin Well at least they game me some-thing I did-n't have to steal or have to win Well they
ask a-bout my con - science And I of - fer you my soul you ask if I'll grow to be a wise man Well I ask if I'll grow old You
<A. Piano>
<Rim>

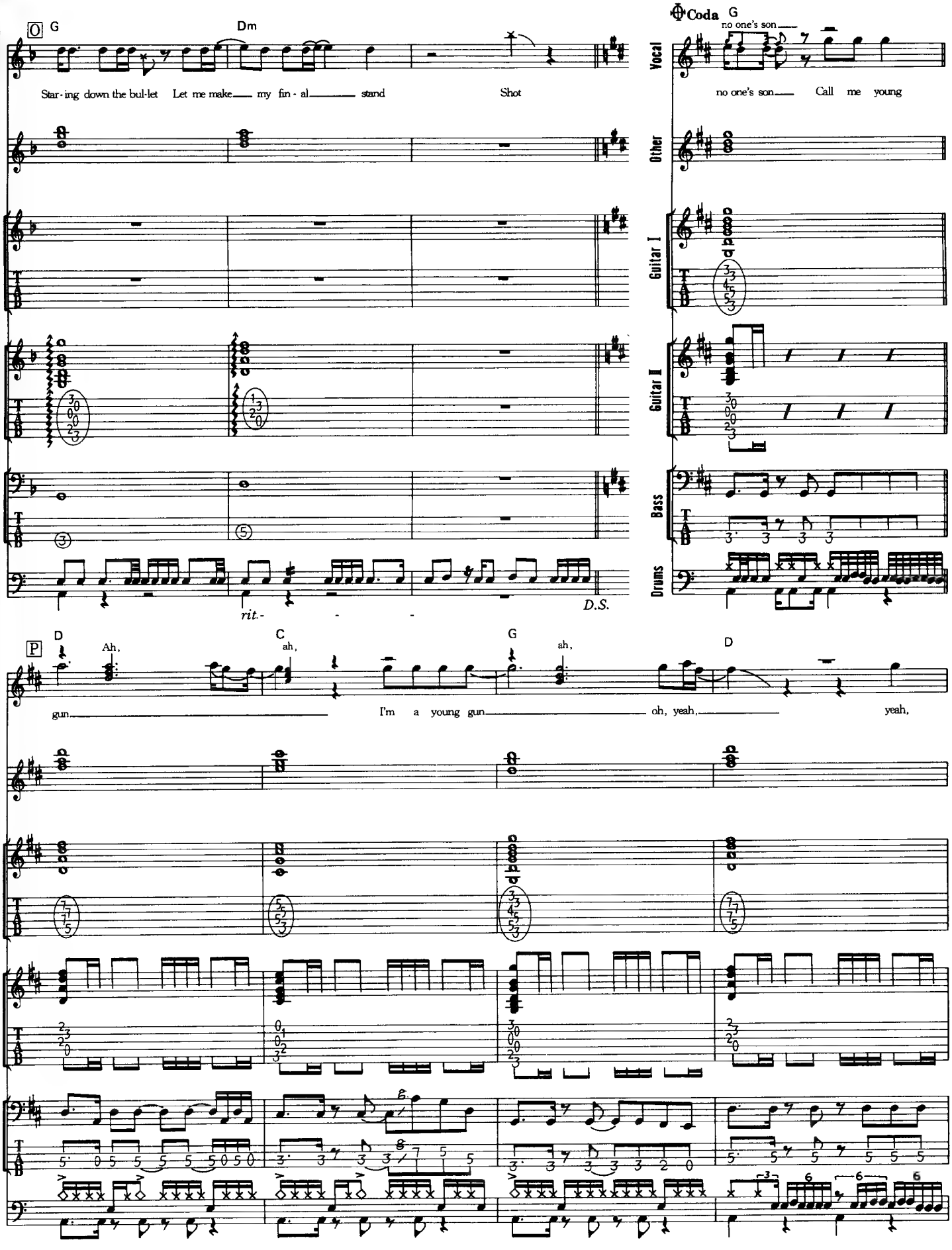

F
C
G
Dm
G
tell me that I'm wanted Yeah, I'm a wanted man I'm a colt in your sta-ble I'm what Cain was to A-bel Mis-ter catch me if you can I'm go-ing
ask me if I've know love And What it's like to sing songs in the rain Well I've seen love come And I'm seen it shot down I've seen it die in vain Shot
(A. Piano)
(Rim)
G
D
G
down in a blaze of glo - ry Take me now but know the truth
down in a blaze of glo - ry Take me now but know the truth

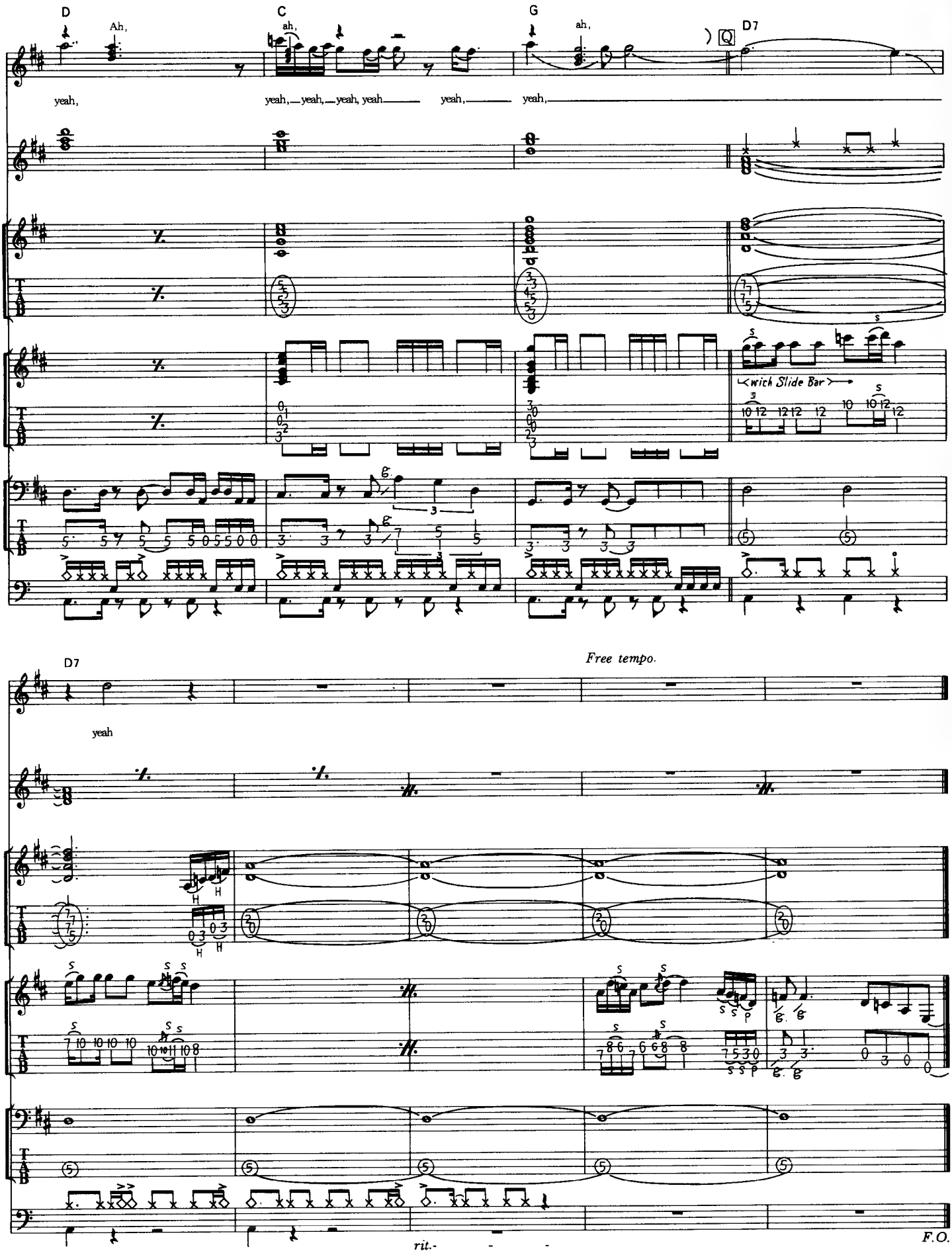

D
G
D
C
to
I'm go - ing out in a blaze of glo ry Lord I nev-er drew first But I drew first blood I'm
cause I'm go - ing down in a blaze of glo - ry Lord I nev-er drew first But I drew first blood I'm the
1. G
no one's son young
D7
gun
2. G
dev-il's son young
no one's son Call me young gun You dev-il's son Call me young
with Slide Bar


J
D7
down
down
Na, na, na, na, na,
yeah
with Slide Bar
Slide Bar
K
G
D
G
D
with Slide Bar
8va
w.c
8va


G
D
C
G
8va
(Slide Bar)
L
D7
Each
(8va)
(with Slide Bar)
(Slide Bar)


M
Dm
C
G
Dm
night I go to bed I prey the Load my soul to keep No I ain't look-ing for for-give-ness Be be-fore I'm six foot deep Lord
N
F
C
G
Dm
I got to ask a fa-vor And I hope you'll un-der-stand Cause I've lived life to the ful-lest Let this boy die like a man


O
G
Dm
Star - ing down the bul-let Let me make my fin - al stand
Shot
Coda
G
no one's son
Vocal
no one's son Call me young
Other
Guitar I
Guitar II
Bass
Drums
rit.
D.S.
P
D
Ah,
C
ah,
G
ah,
D
gun
I'm a young gun
oh, yeah,
yeah,


D
C
G
D7
Ah,
ah,
ah,
yeah,
yeah, yeah, yeah, yeah
yeah,
yeah,
with Slide Bar
D7
yeah
Free tempo.
rit.
F.O.

SHE DON'T KNOW ME

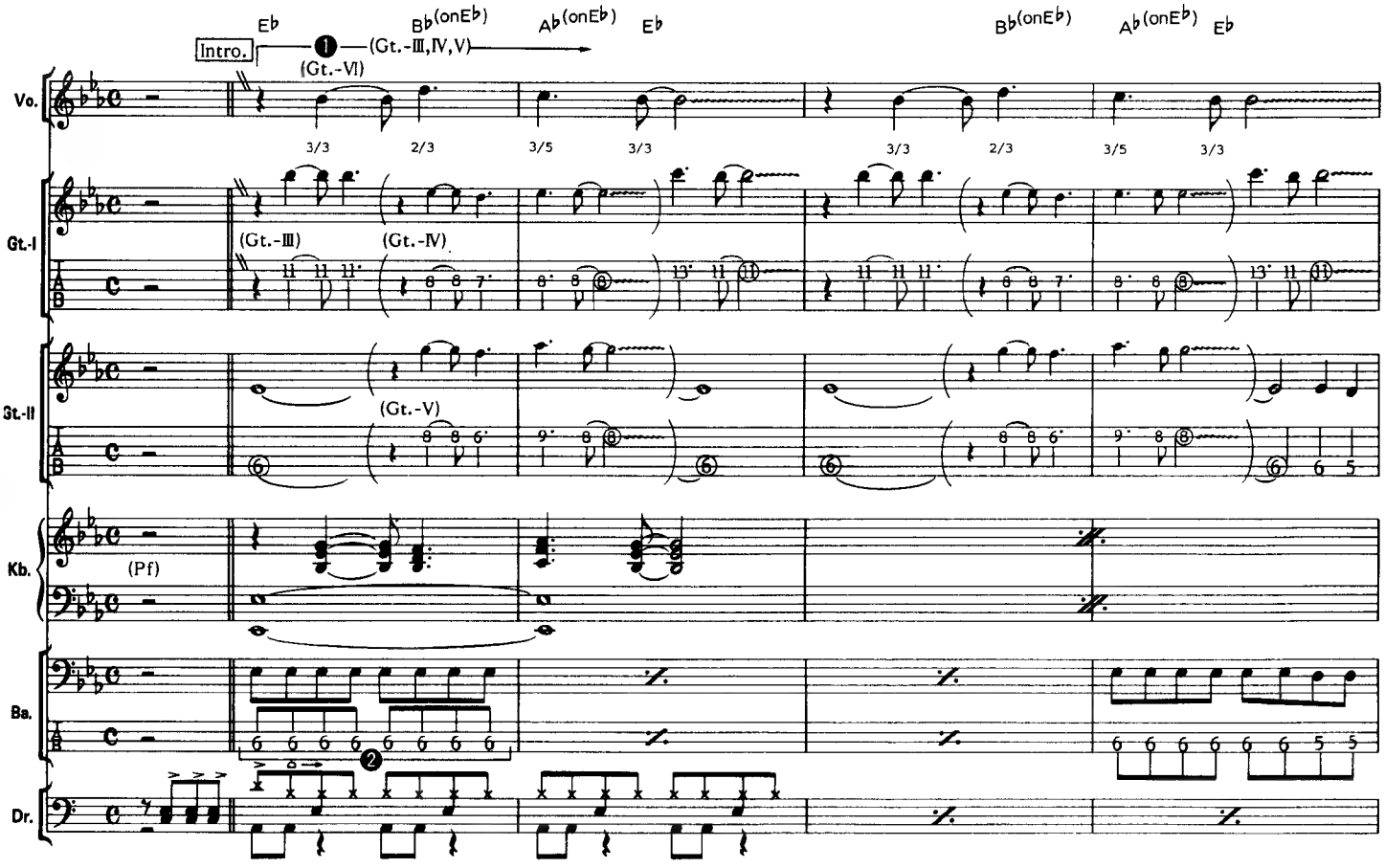
쉬 돈 노우 미

Words & Music by Mark Avsec

기타는 오버 더빙을 구사한 멜로디와 어쿠스틱의 아르페지오 백킹, 그리고 베이스 라인에 따른 디스토션에서의 단음 연주라는 구성으로 특히 어려운 플레이는 없을 것이다. 다만 신서사이저와 유니즌의 백킹 아르페지오에서는 타이밍에 주의하자. 또 인트로의 하모나이제이션도 리듬을 정확히 맞춰서 칠 것.

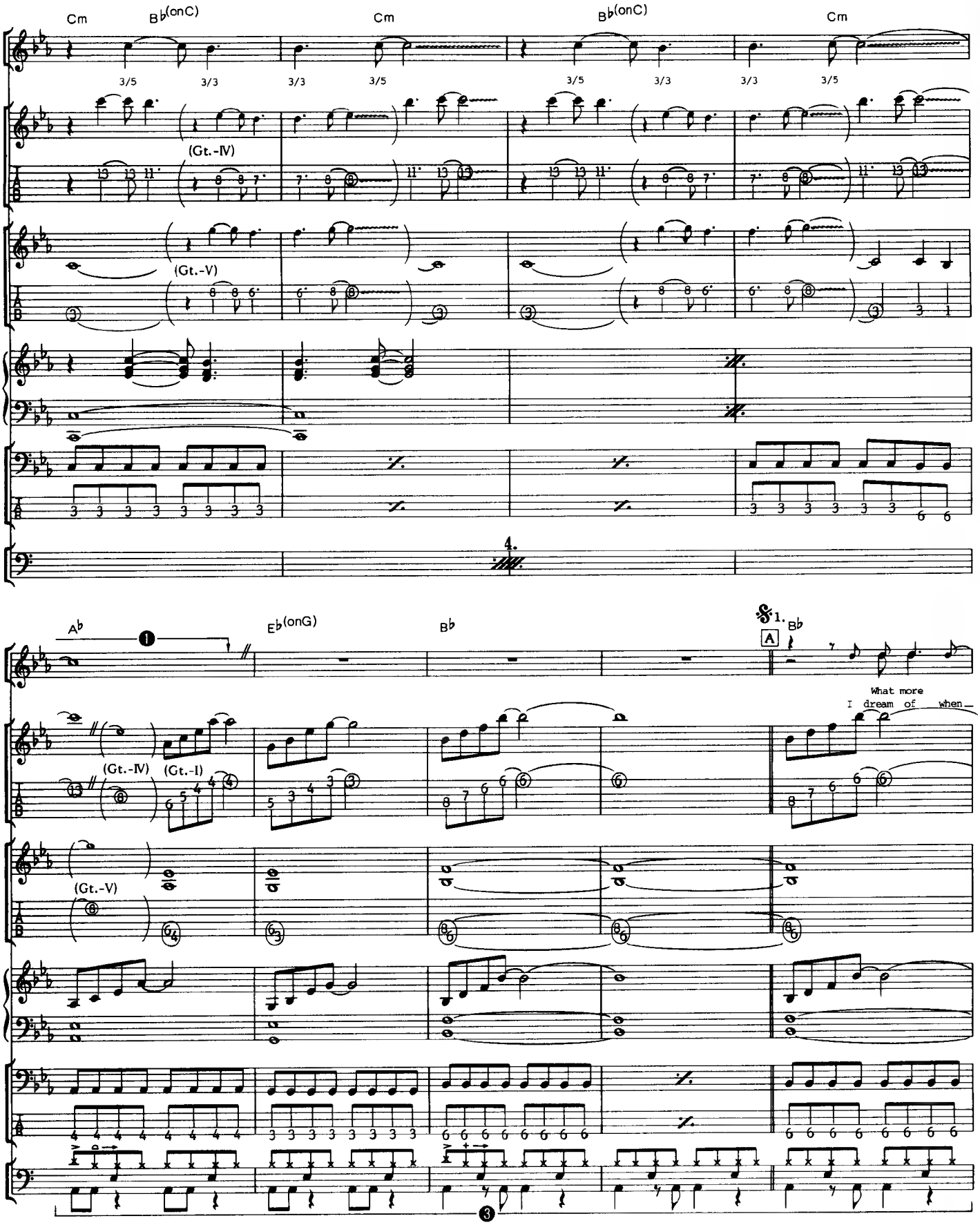
베이스는 신서사이저 베이스인 것 같으나 8비트의 루트 연주가 주축이 되어 4줄 베이스로도 전혀 문제 없이 연주할 수 있다. 오히려 밴드에서는 신서사이저 베이스보다 파워풀해져 사운드 전체에 임팩트가 주어질 것이다. 신서사이저 베이스로 연주할 경우에는 8분음표라도 꽤 스타카토 기미로 돼 있으므로 주의하기 바란다.

드럼은 매우 베이직한 8비트로 곡상에 거슬리지 않도록 멜로디를 아름답게 흘려간다. 테크닉적으로는 어려운 부분이 거의 없으나 굳이 말하면 D에서의 신서사이저 드럼의 처리를 어떻게 하는가가 포인트라 말할 수 있을 것이다. 임팩트가 강한 곳인만큼 연구가 필요해진다. 세트에 패드계를 짜 넣을 수 있으면 베스트이다.

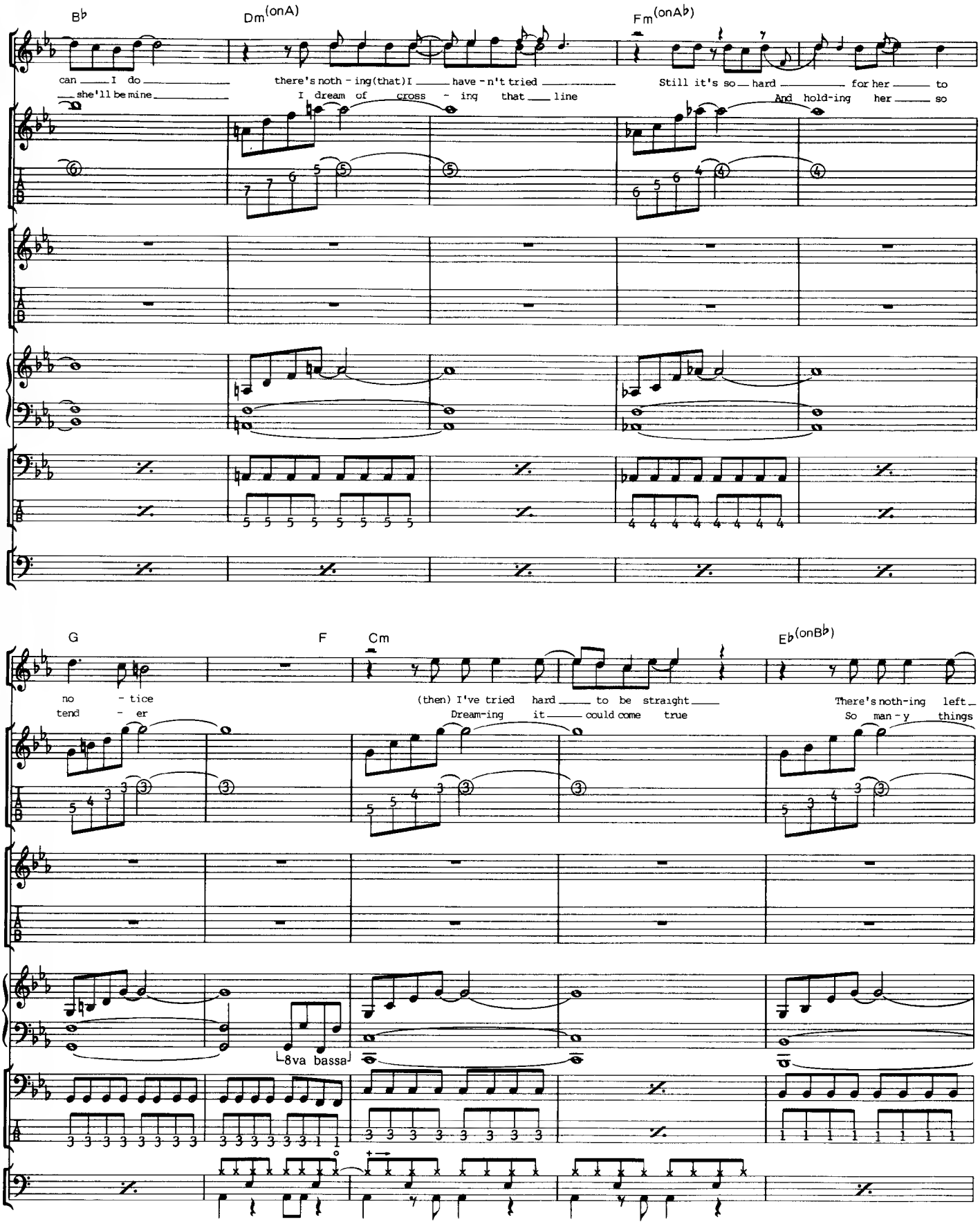


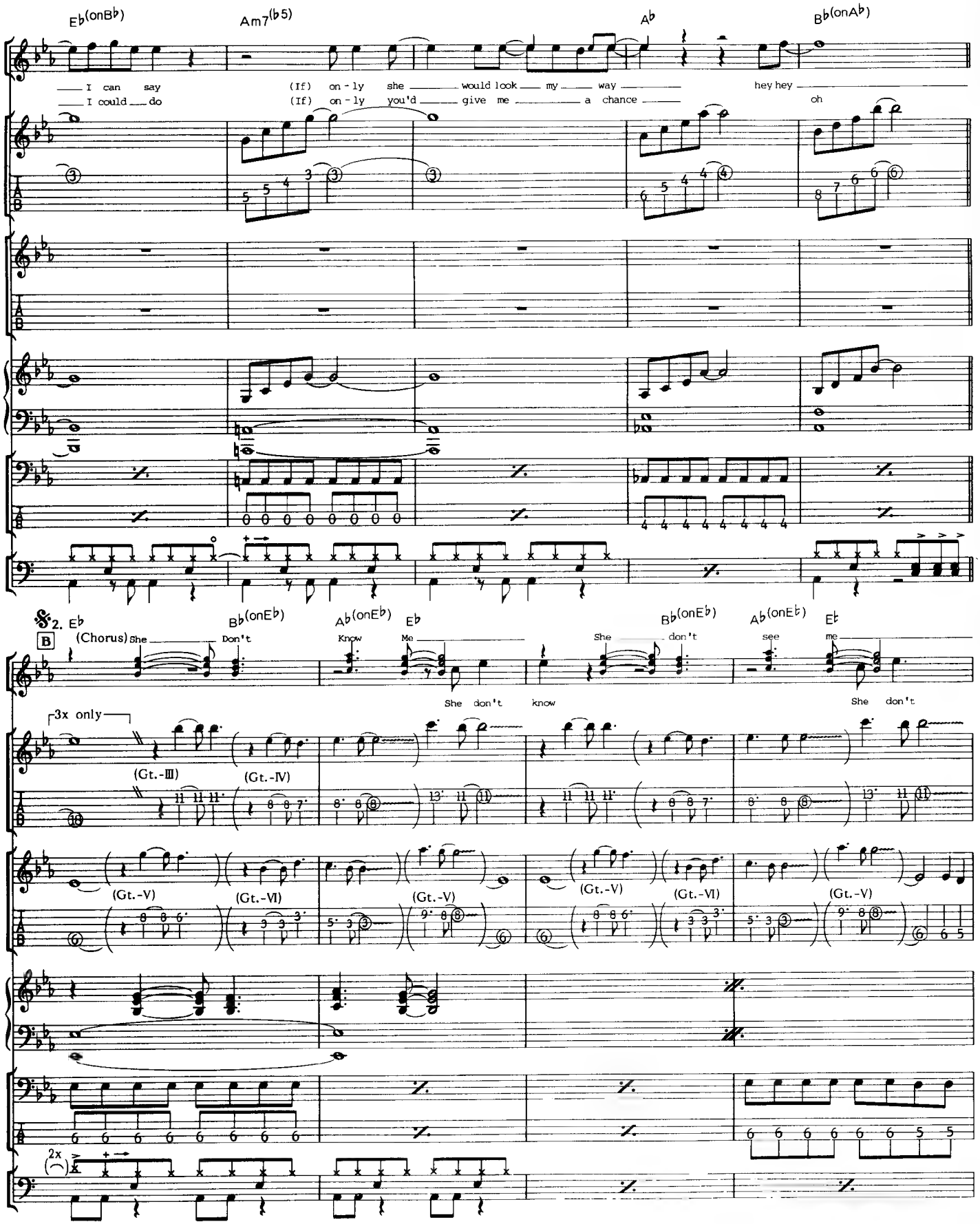
① (Gt.) : 기타 4대로 멜로디의 하모나이제이션을 들려준다. 비브라토의 타이밍을 정확히 맞추지 않으면 울림이 무너짐으로 주의하자.

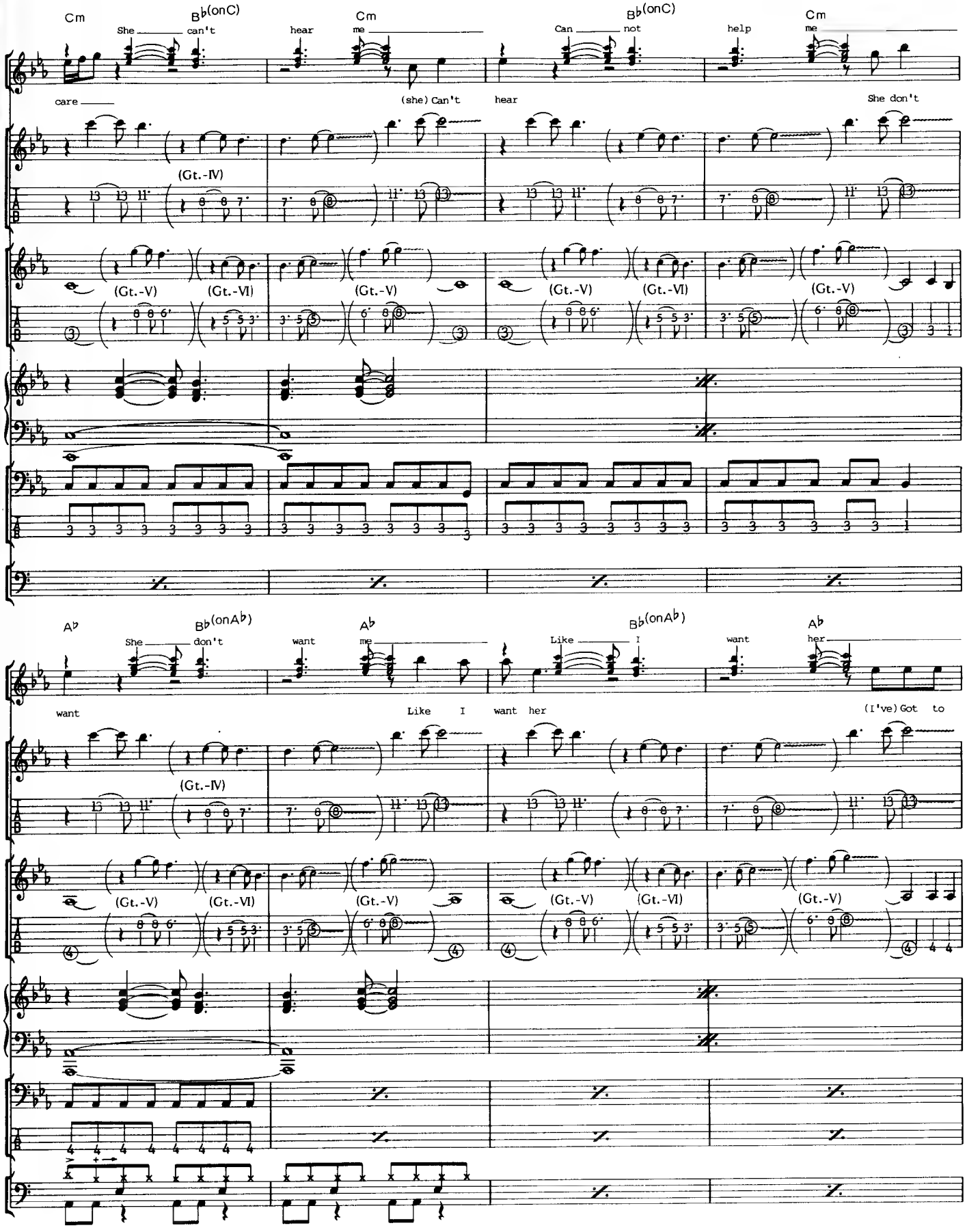
② (Ba) : 원곡은 신서사이저 베이스같지만 4줄 베이스로 플레이할때는 기보한 그대로가 좋을 것이다. 신서사이저 베이스에서는 옥타브 아래의 음도 넣고 있는 것 같다.

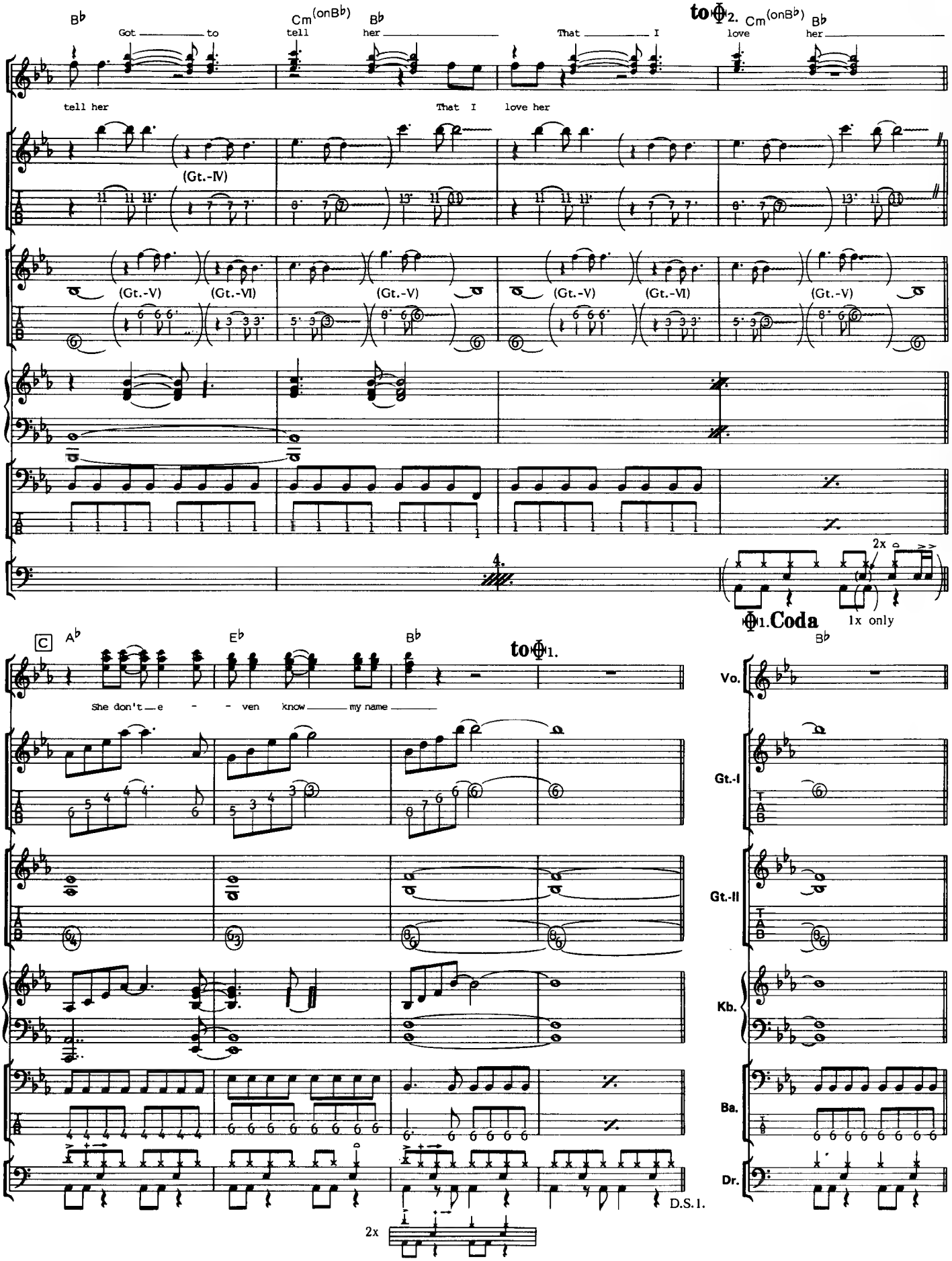


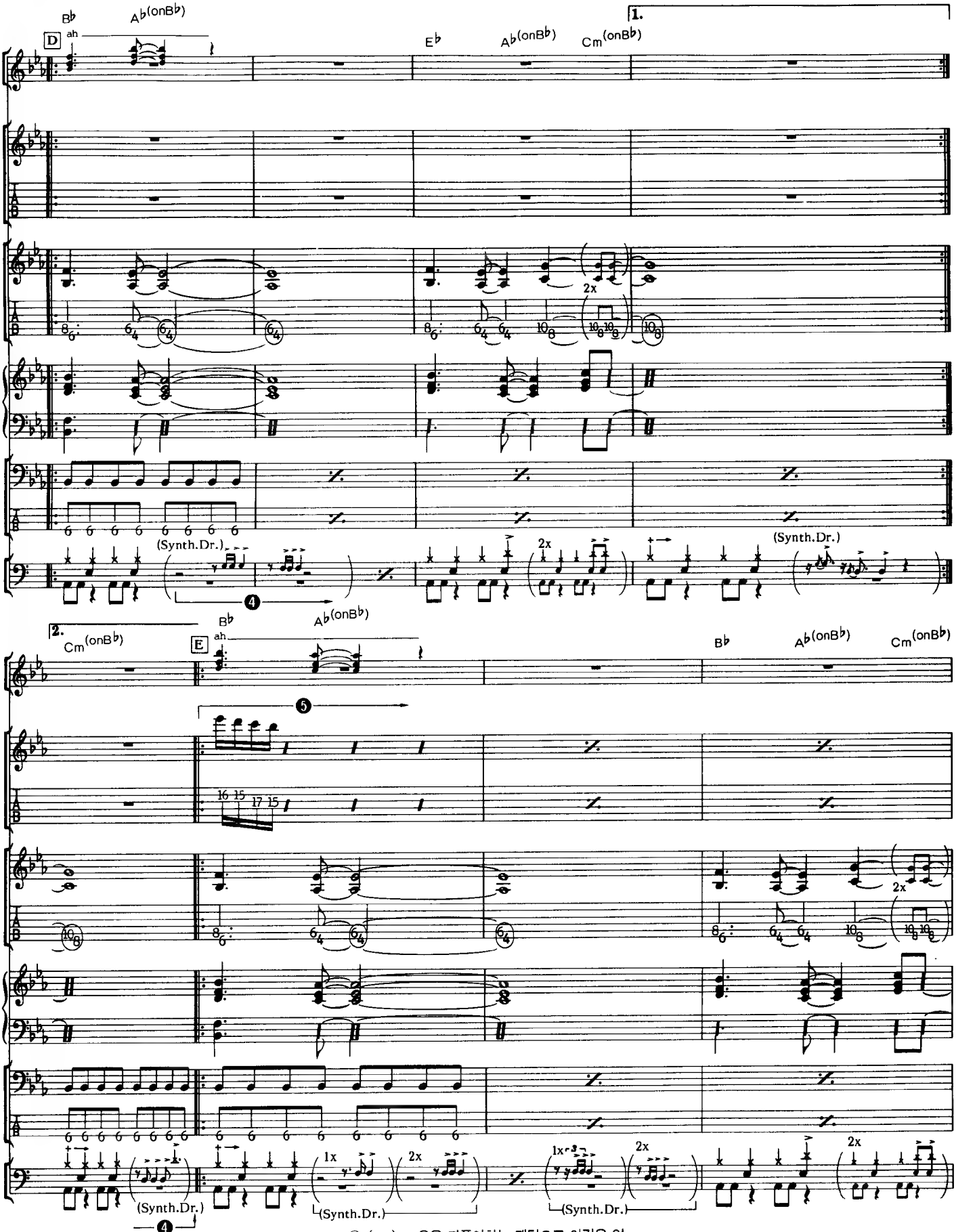
③ (Dr.) : 킥의 패턴을 바꾸는 건만으로 전체의 분위기가 이렇게 다르게 된다는 것을 보여주는 좋은 샘플이다.


B♭
Dm(onA)
Fm(onA♭)
can I do
she'll be mine
there's noth - ing(that)I have - n't tried
I dream of cross - ing that line
Still it's so hard for her to
And hold-ing her so
G
F
Cm
E♭(onB♭)
no - tice
tend - er
(then) I've tried hard to be straight
Dream-ing it could come true
There's noth-ing left
So man - y things
8va bassa


E♭(onB♭)
Am7(♭5)
A♭
B♭(onA♭)
I can say
I could do
(If) on-ly she would look my way
(If) on-ly you'd give me a chance
hey hey
oh
𝄋2. E♭
B
(Chorus) She Don't
B♭(onE♭)
A♭(onE♭)
Know
E♭
Me
She don't know
B♭(onE♭)
She don't
A♭(onE♭)
see
E♭
me
She don't
3x only
(Gt.-Ⅲ)
(Gt.-Ⅳ)
(Gt.-Ⅴ)
(Gt.-Ⅵ)
2x


Cm
B♭(onC)
Cm
B♭(onC)
Cm
She can't
hear me
Can not
help me
care
(she) Can't
hear
She don't
(Gt.-IV)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
A♭
B♭(onA♭)
A♭
B♭(onA♭)
A♭
She don't
want me
Like I
want her
want
Like I want her
(I've) Got to
(Gt.-IV)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
(Gt.-V)
(Gt.-VI)
(Gt.-V)

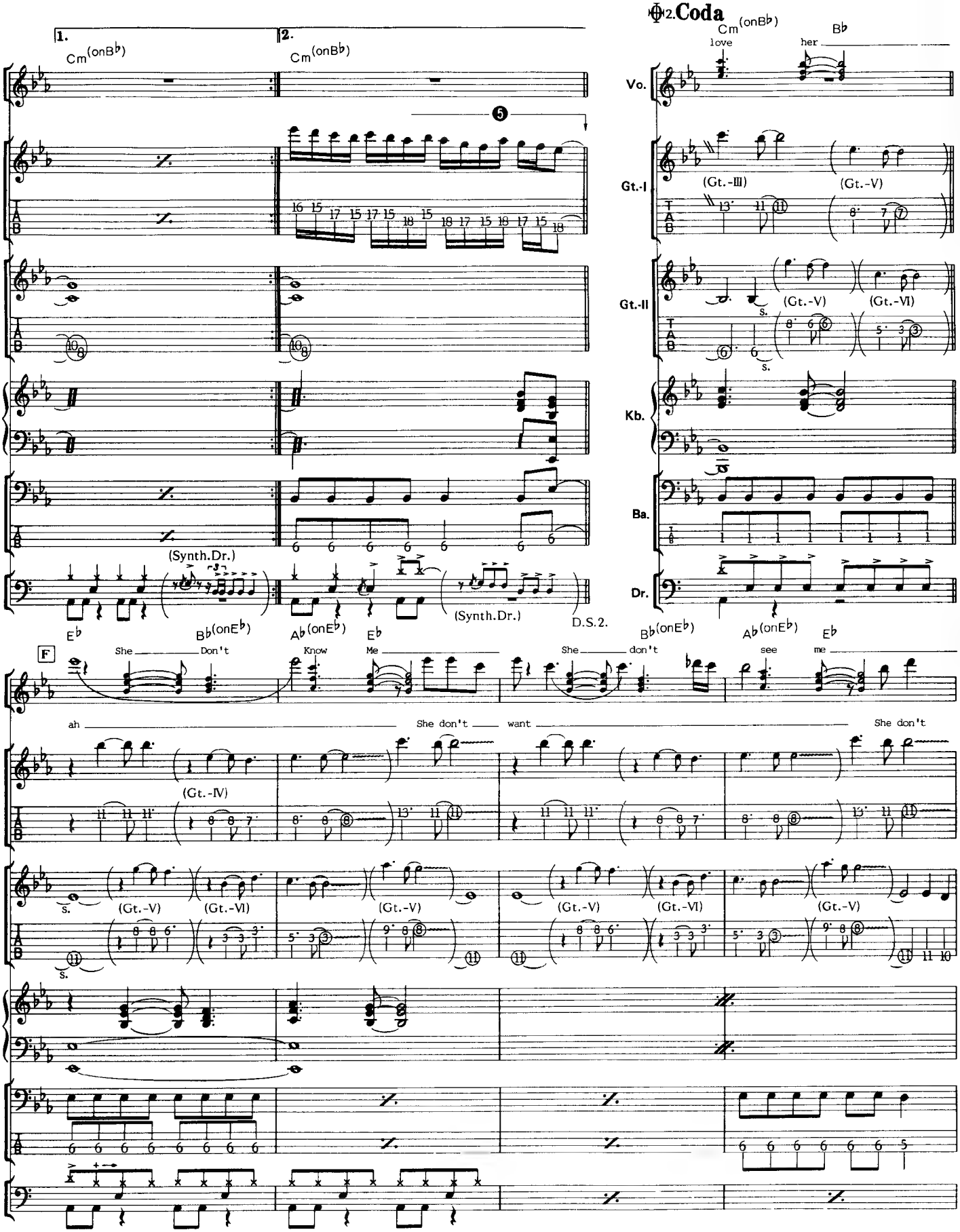

B♭
Got to
Cm(onB♭)
tell
B♭
her
to ⊕2.
That I
Cm(onB♭)
love
B♭
her
tell her
That I
love her
(Gt.-IV)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
2x
⊕1.Coda
1x only
C
A♭
E♭
B♭
to ⊕1.
B♭
She don't e - ven know my name
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
D.S.I.
2x

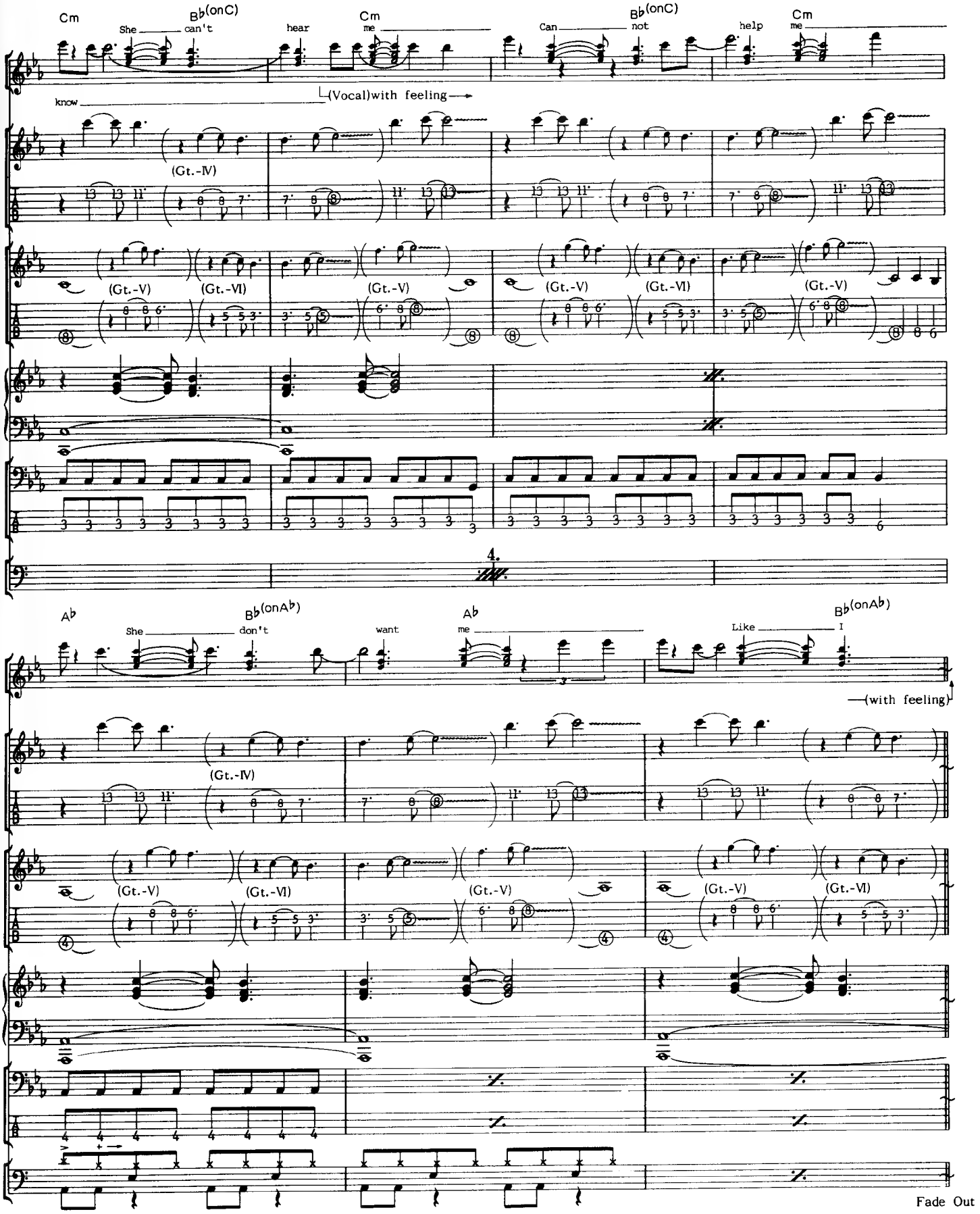


④ (Dr.) : 신서사이저 드럼 대신에 탐의 튜닝의 내려 서스테인을 잘 살려 마음껏 두드려보는 것도 재미있다.

⑤ (Gt.) : 4음을 되풀이하는 패턴으로 이것은 얼터네이트의 풀 피킹으로 연주하는 것이 된다. 꽤 길게 계속되기 때문에 정확히 리듬을 지키는 것이 어려울 것이다.

라스트 1마디는 스케일 위에서의 하행라인이다.


1.
2.
Cm(onB♭)
Cm(onB♭)
Coda
Cm(onB♭)
love
her
B♭
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
(Gt.-III)
(Gt.-V)
(Gt.-V)
(Gt.-VI)
(Synth.Dr.)
(Synth.Dr.)
D.S.2.
E♭
B♭(onE♭)
A♭(onE♭)
E♭
B♭(onE♭)
A♭(onE♭)
E♭
F
She
Don't
Know
Me
She
don't
see
me
ah
She don't
want
She don't
(Gt.-IV)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
(Gt.-V)
(Gt.-VI)
(Gt.-V)


Cm
B♭(onC)
She
can't
hear
Cm
me
Can
B♭(onC)
not
help
Cm
me
know
(Vocal)with feeling
(Gt.-IV)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
4.
A♭
B♭(onA♭)
She
don't
want
A♭
me
Like
B♭(onA♭)
I
(with feeling)
(Gt.-IV)
(Gt.-V)
(Gt.-VI)
(Gt.-V)
(Gt.-V)
(Gt.-VI)
Fade Out

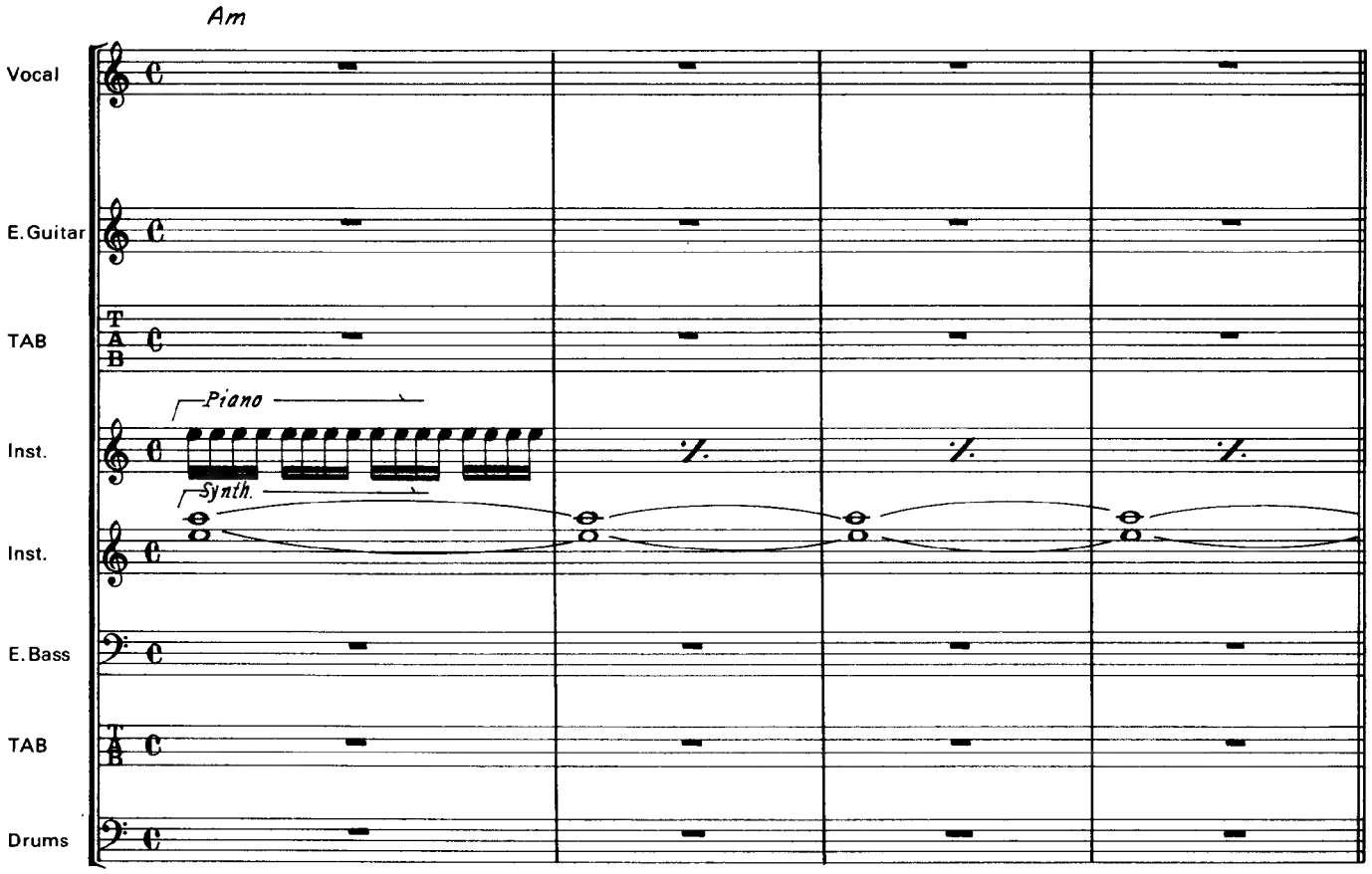
SHOT THROUGH THE HEART

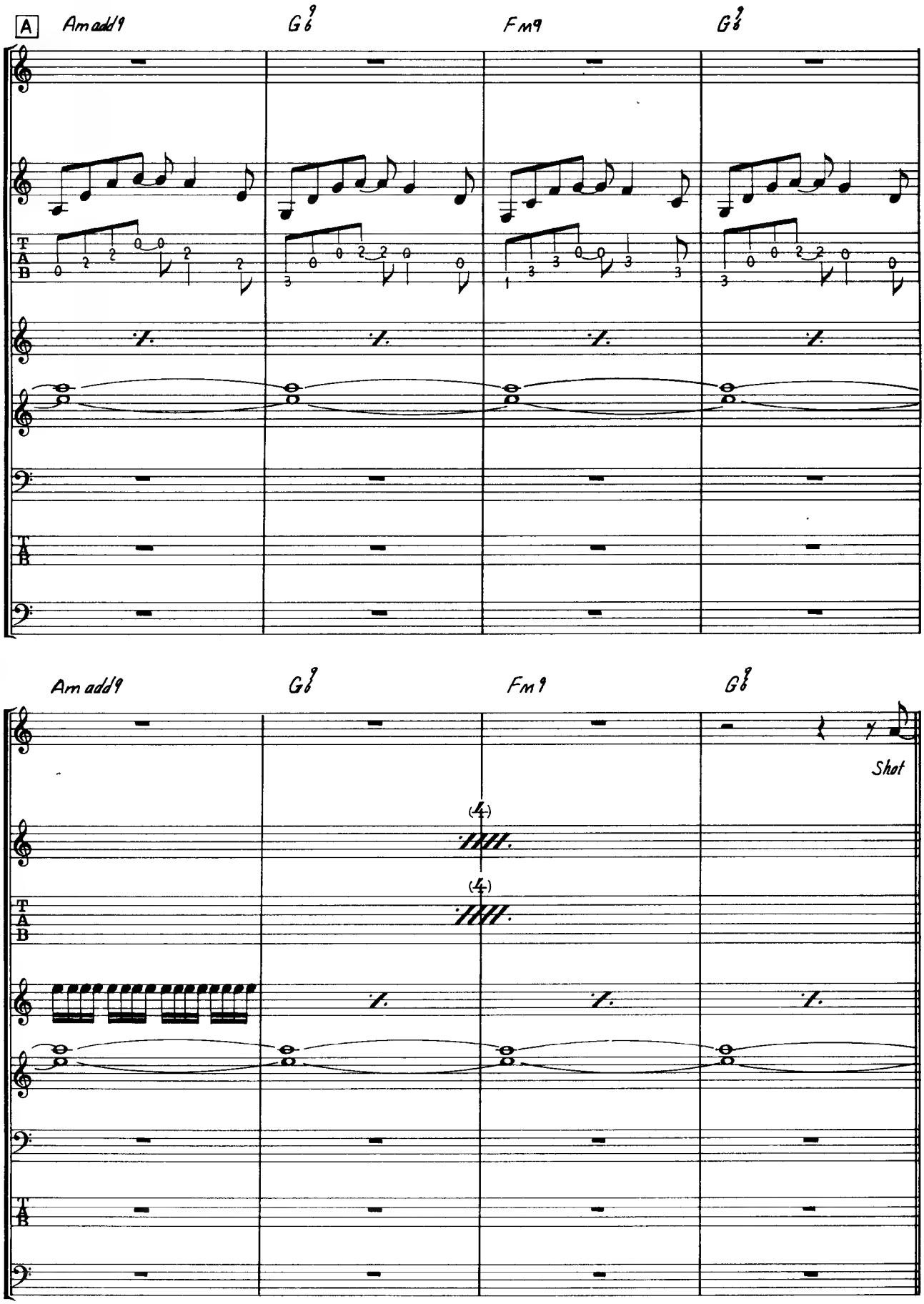
숏 쓰루 더 허트

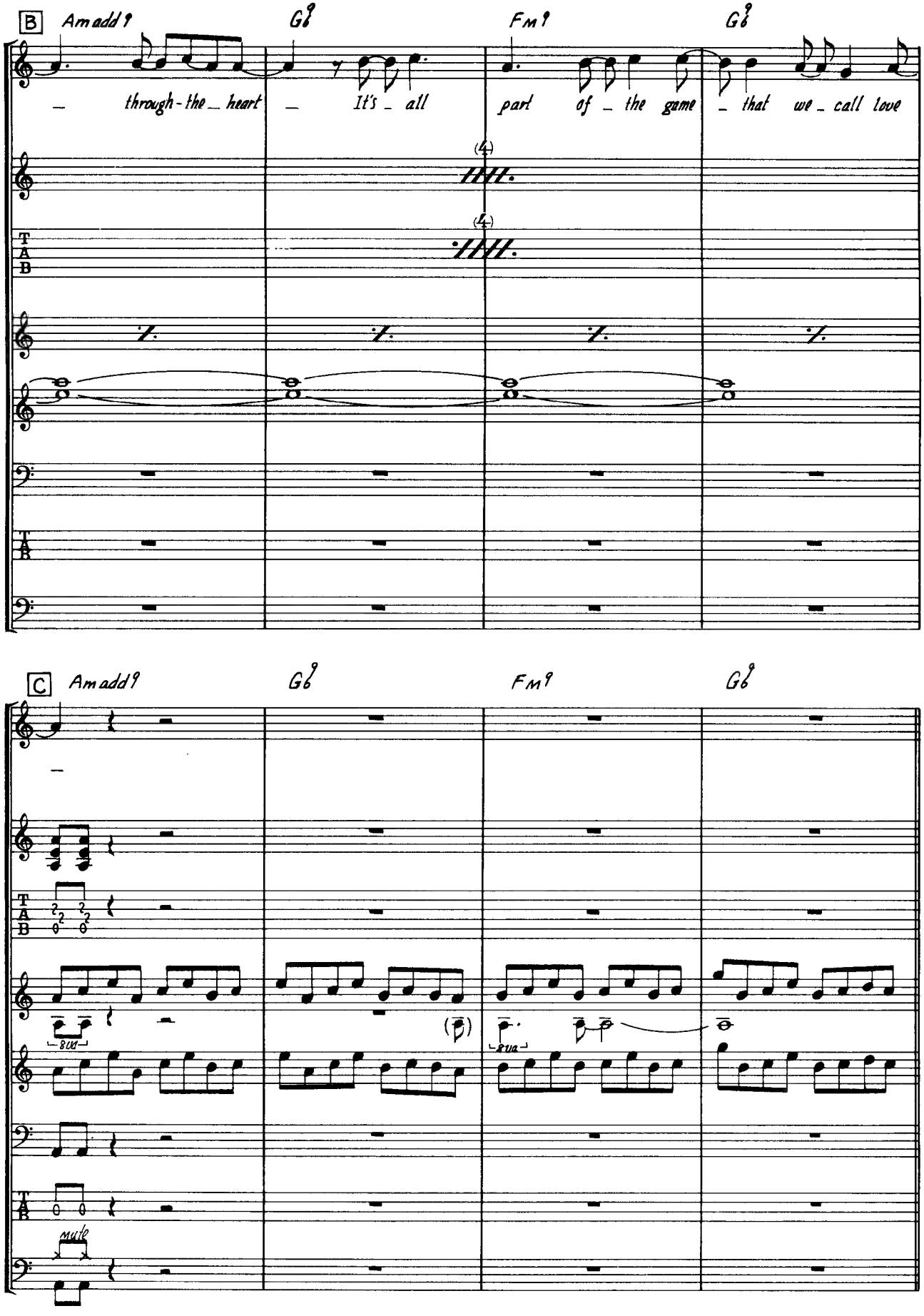
Words & Music by J. Bon Jovi & J. Ponti

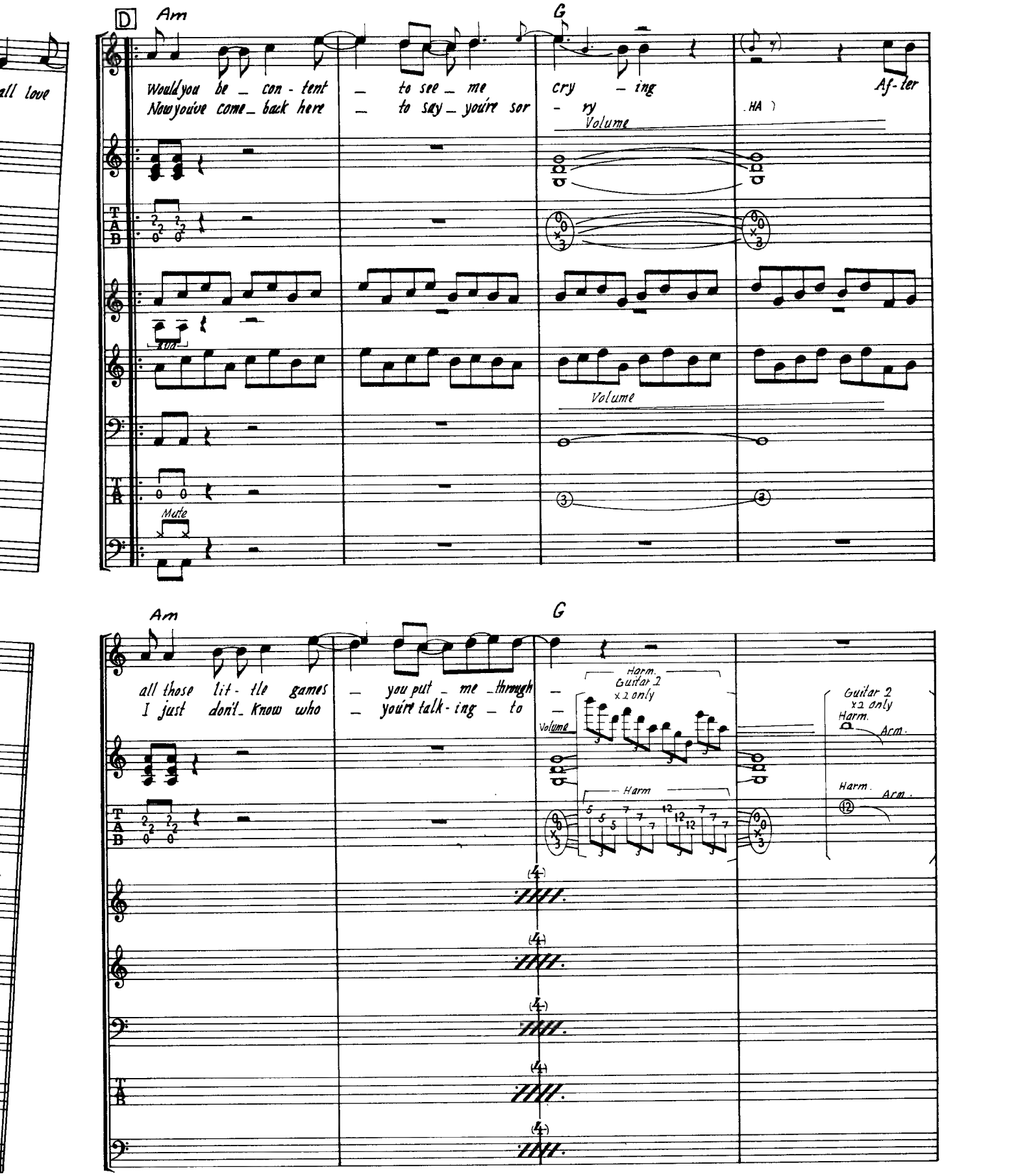
add9 등의 텐션음을 교묘하게 사용하여 독특한 분위기를 내는 기타 아르페지오로 시작되는 이곡은 피아노의 아르페지오로 바뀌면 하드한 드라이브가 좋은 사운드이다. 특히 조용한 부분에서의 피아노 아르페지오는 매우 효과적으로 사용되고 있고 중요한 부분이다. 키보드 담당자는 힘써서 연습하는 것이 요망된다. 인트로에서 페이드 인하는 피아노의 16분음표는 양손을 사용해서 대처하자.

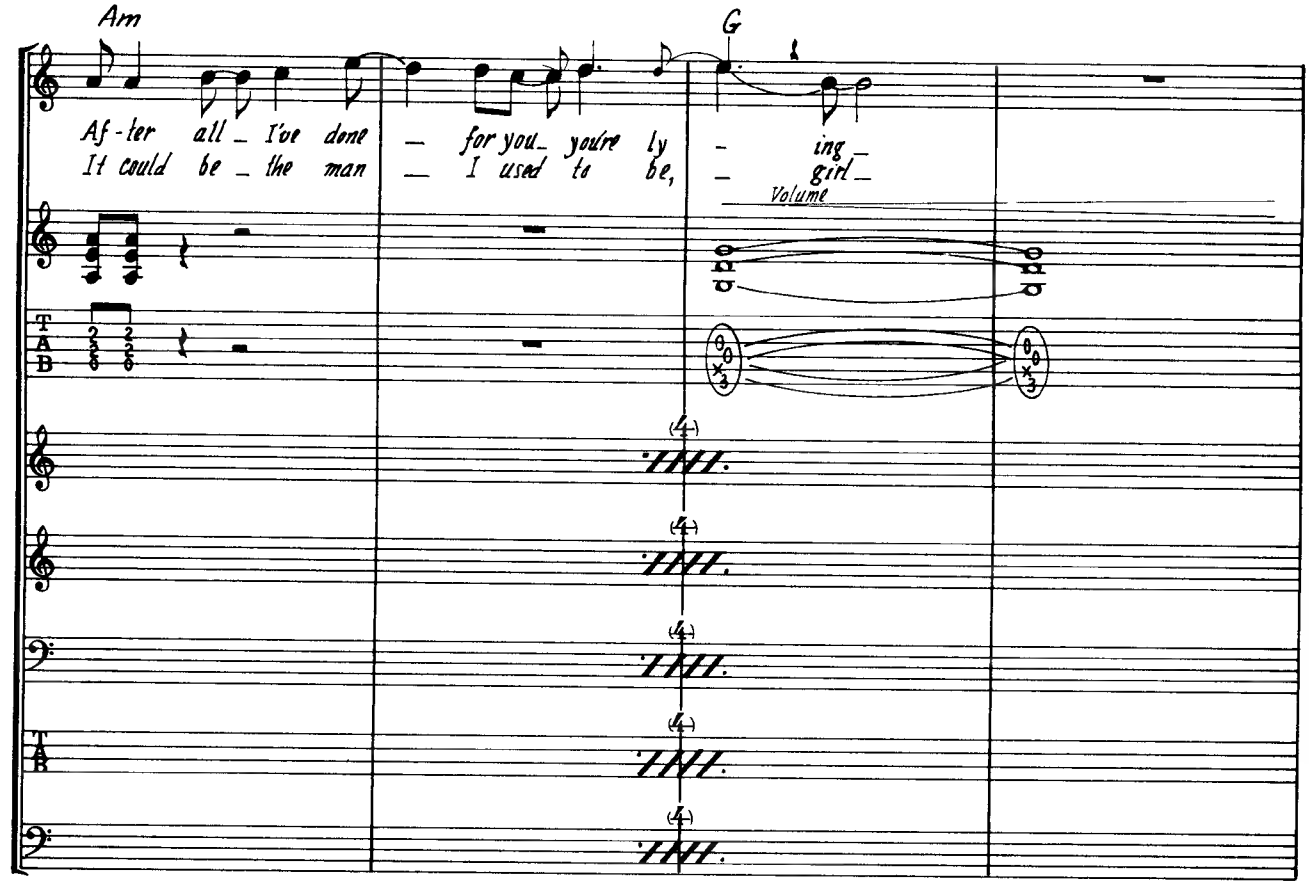
기타에서는 곡의 중간 쯤에서 투인 리드가 나온다. 그들의 라이브에서는 Vo의 존도 기타를 연주하고 있고 리치와 두 사람이 이 프레이즈를 연주하고 있다. 핑거링은 간단함으로 2음 동시에 연주하는 것도 가능하지만 3도의 하모나이제이션의 경우 디스토션된 기타의 음으로는 아름답게 울리지 않음으로 메인인 아래쪽 프레이즈를 연주하자. ①의 7, 8마디는 라이트 핸드. 우선, 오른손의 손가락으로 9/3(E음)을 내어 풀링. 초킹뒤는 그대로의 상태로 12/3를 오른손으로 해머링 & 풀링. 다음에 왼손으로 1음 업시켜둔 7/3을 다운한다. 14/3와 15/3의 바로 앞에서는 잽싸게 7/3을 1음 업시키고 나서 각각을 라이트 핸드한다.

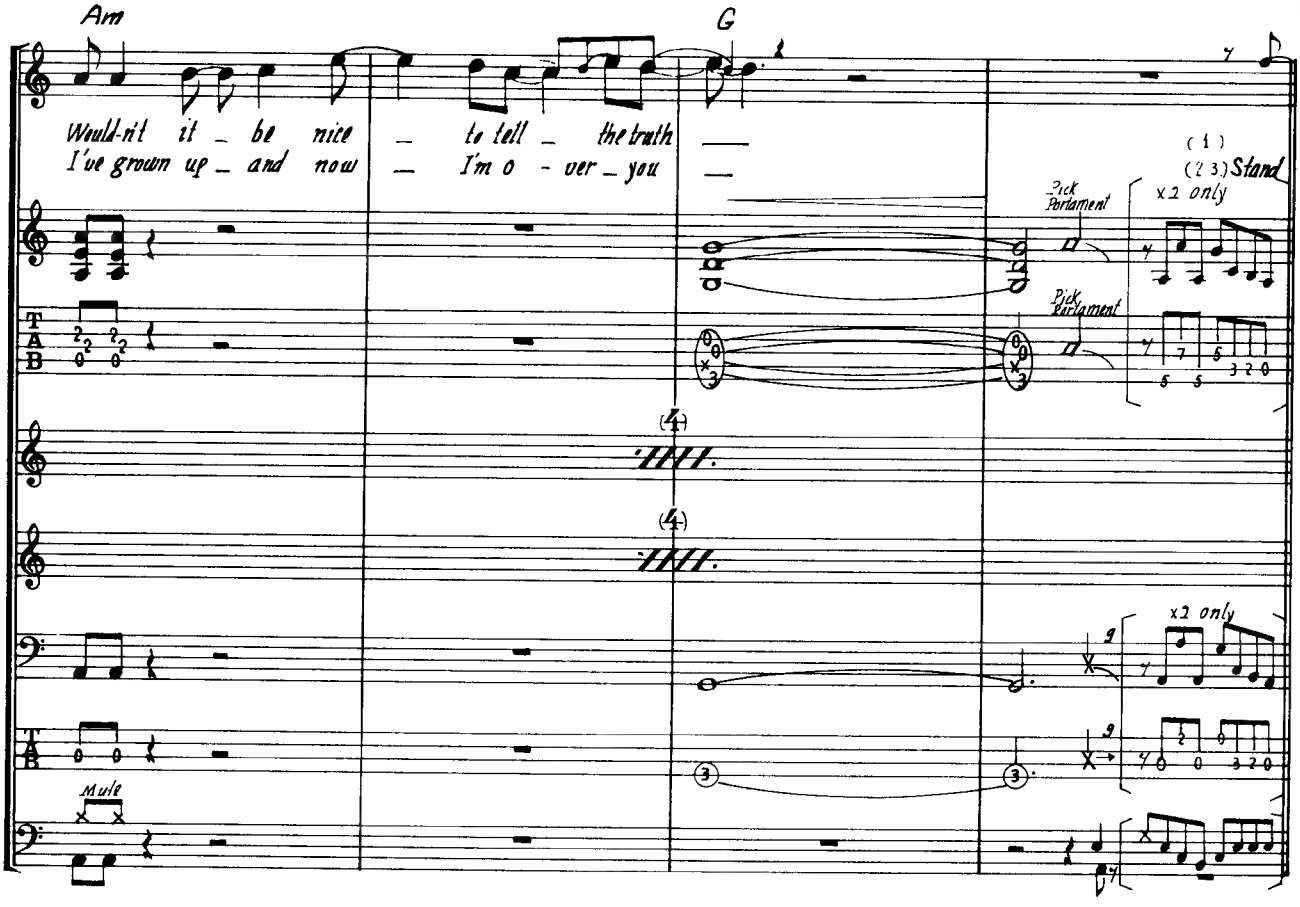


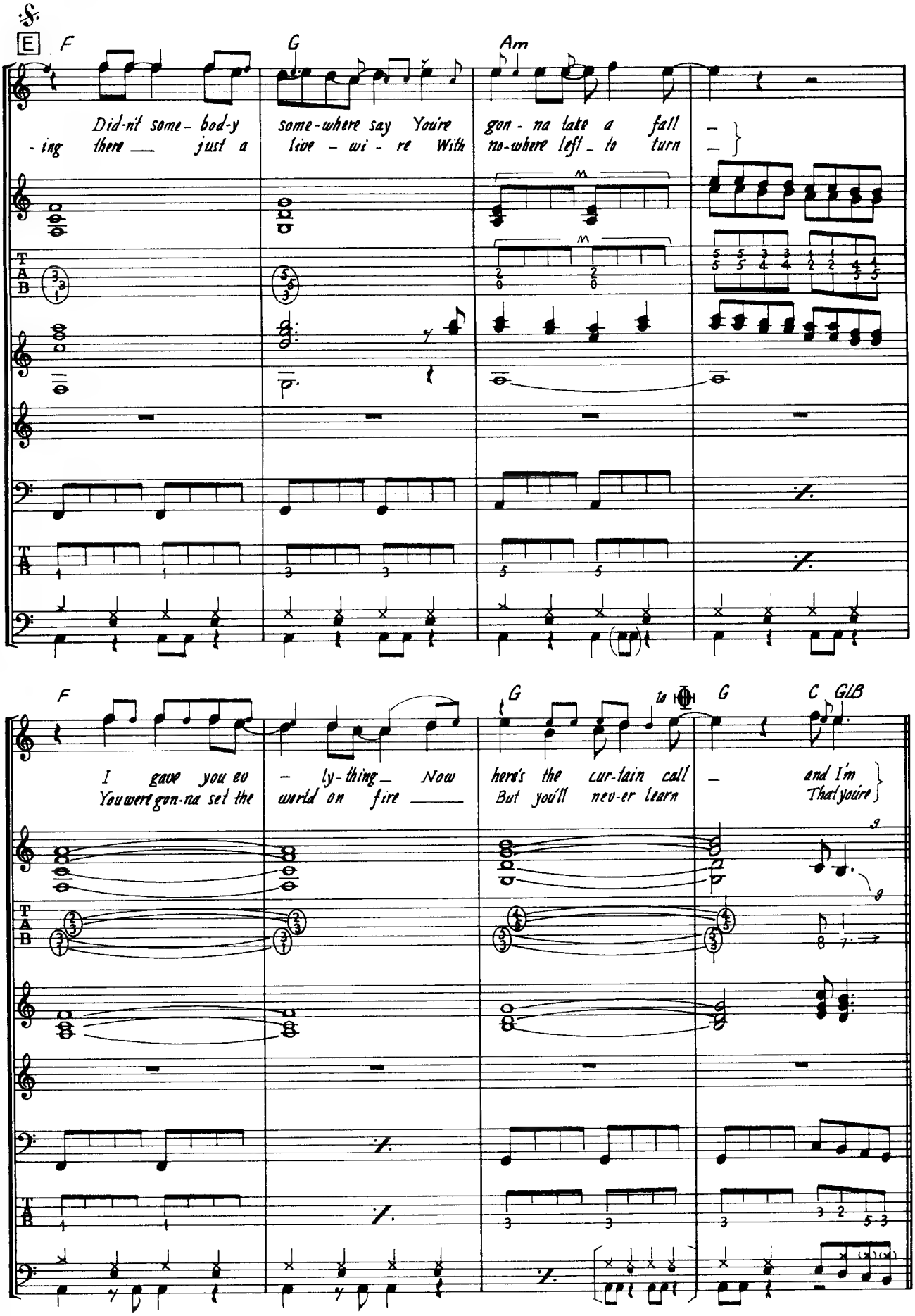

A
Amadd9
G♭9
Fm9
G♭9
Amadd9
G♭9
Fm9
G♭9
Shot

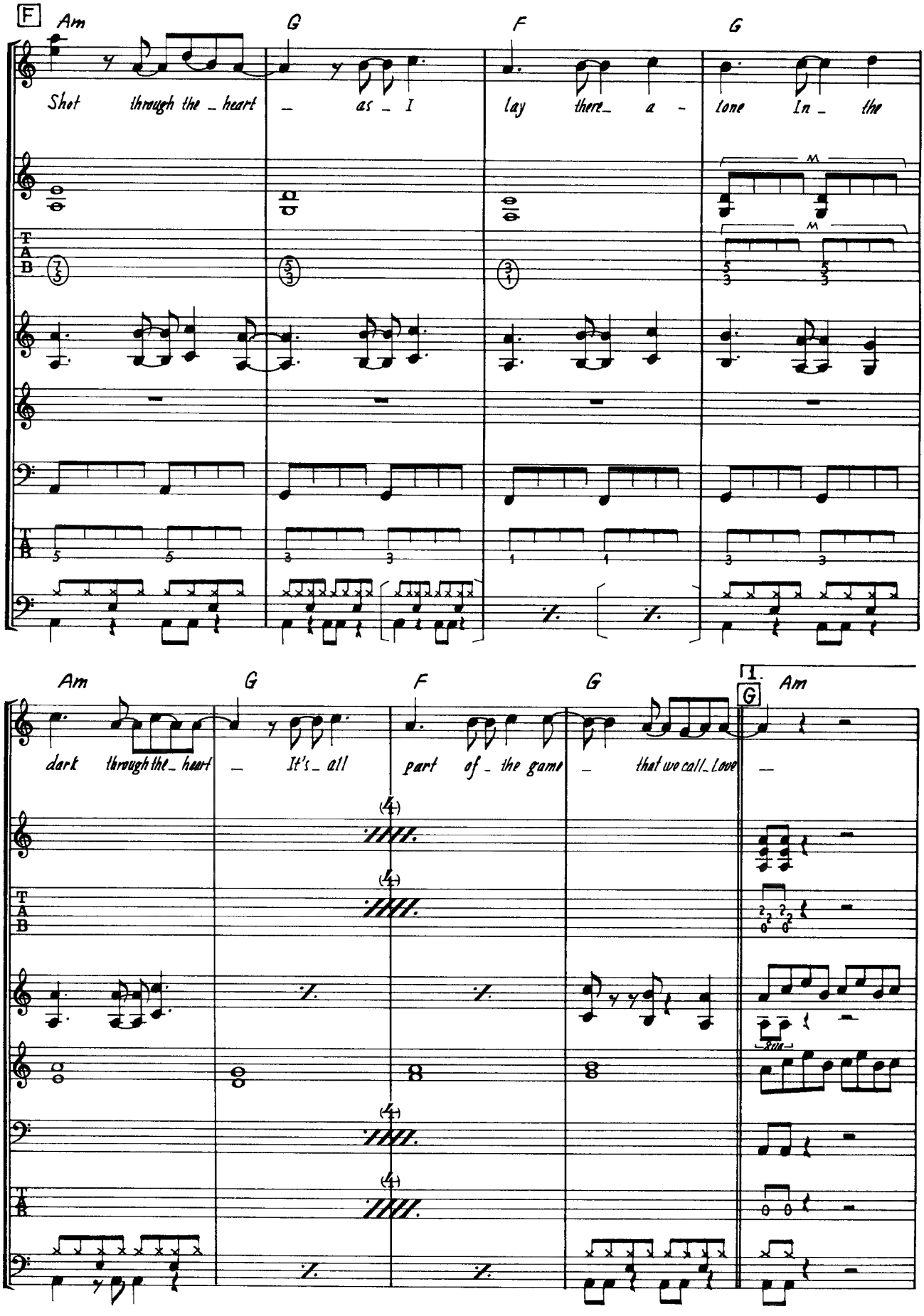

B
Amadd9
G6/9
Fm9
G6/9
through-the heart
It's all
part of the game
that we call love
(4)
(4)
C
Amadd9
G6/9
Fm9
G6/9
8va
8va
mute

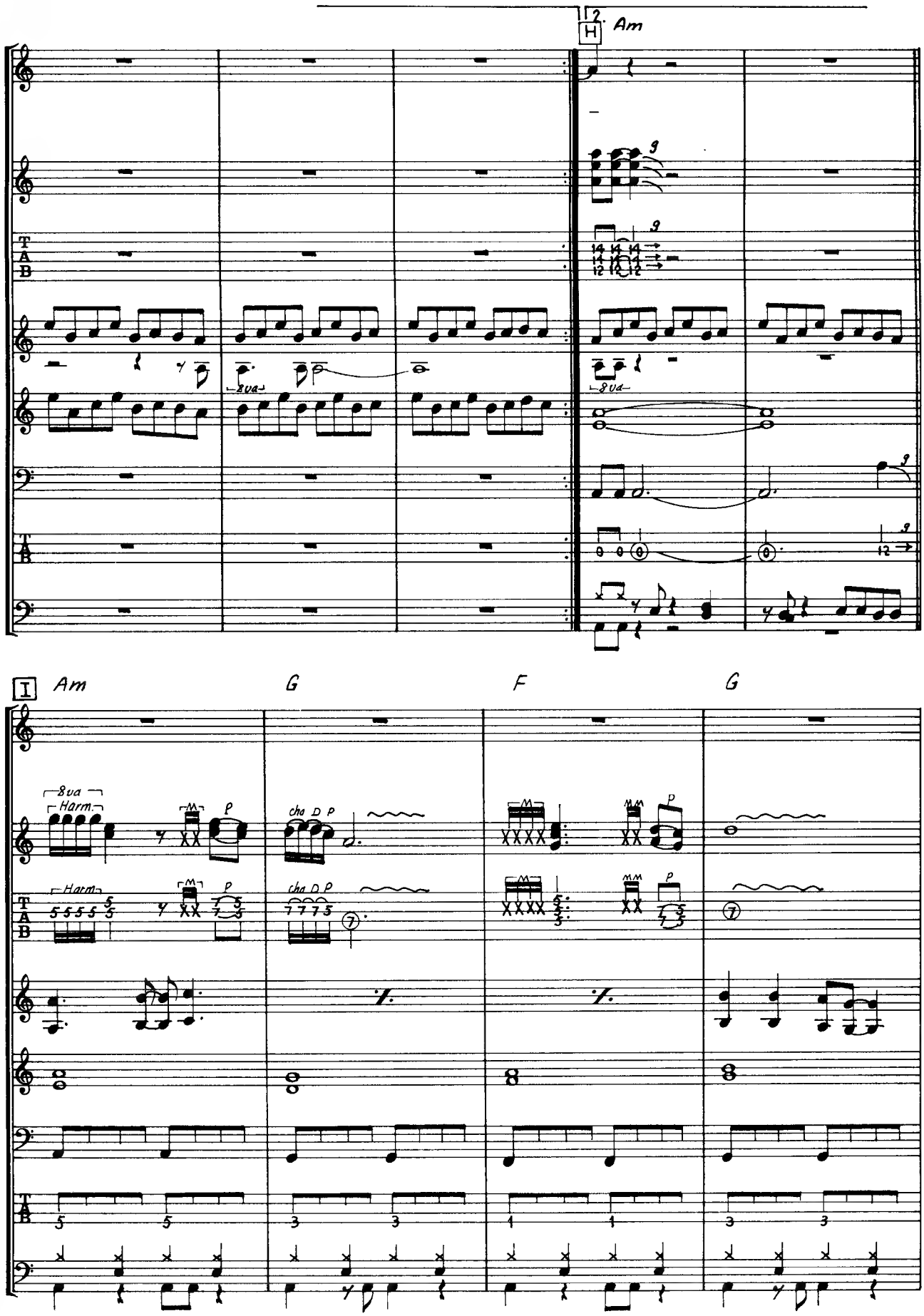

D
Am
G
Would you be _ con - tent _ to see _ me cry _ ing
Now you've come _ back here _ to say _ you're sor - ry
Af - ter
HA
Volume
Mute
all those lit - tle games _ you put _ me _ through _
I just don't _ know who _ you're talk - ing _ to _
Harm.
Guitar 2
x2 only
Volume
Harm
Guitar 2
x2 only
Harm.
Arm.
Harm.
Arm.

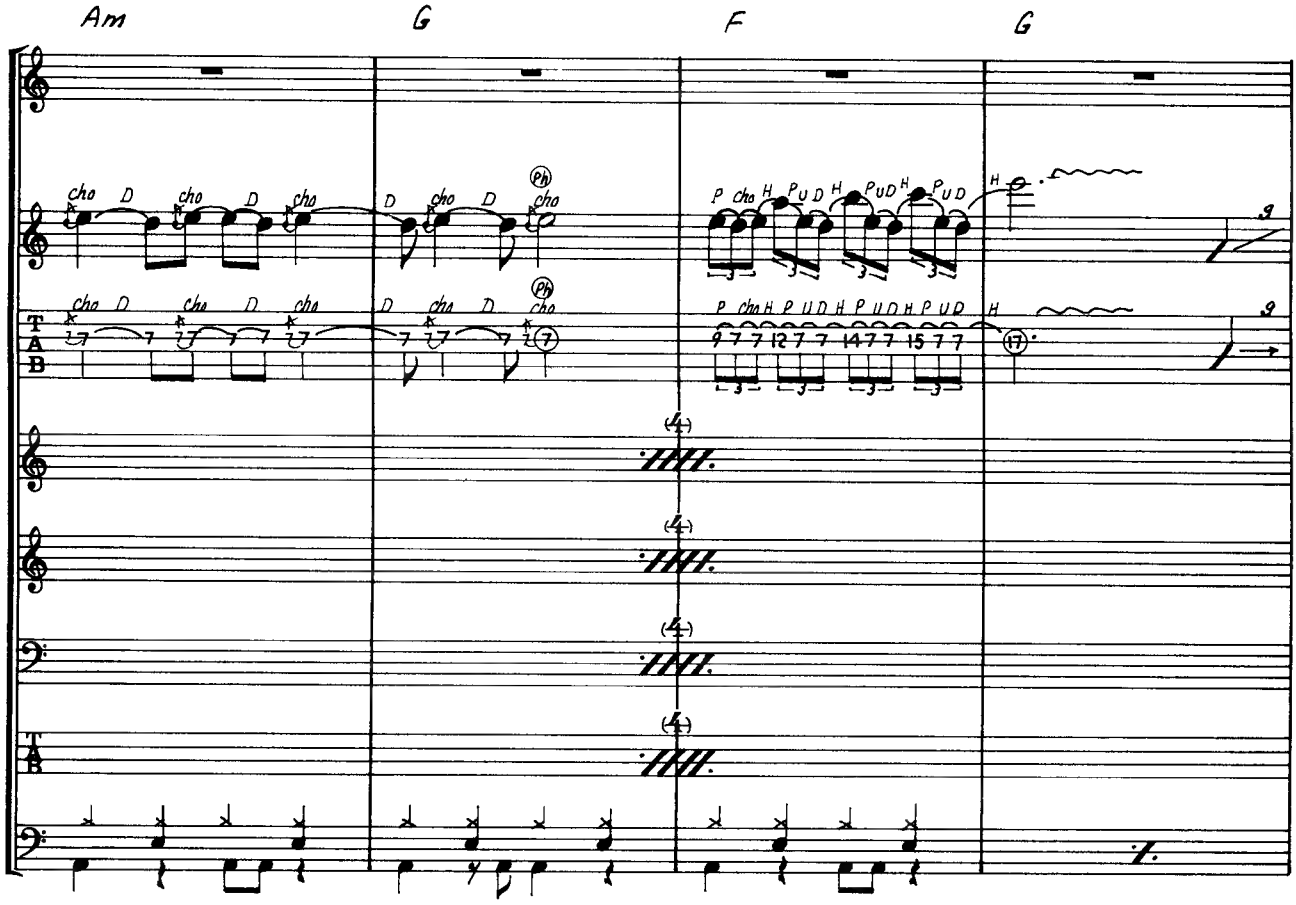

Am
G
Af - ter all _ I've done _ for you _ you're ly - ing _
It could be _ the man _ I used to be, _ girl _
Volume

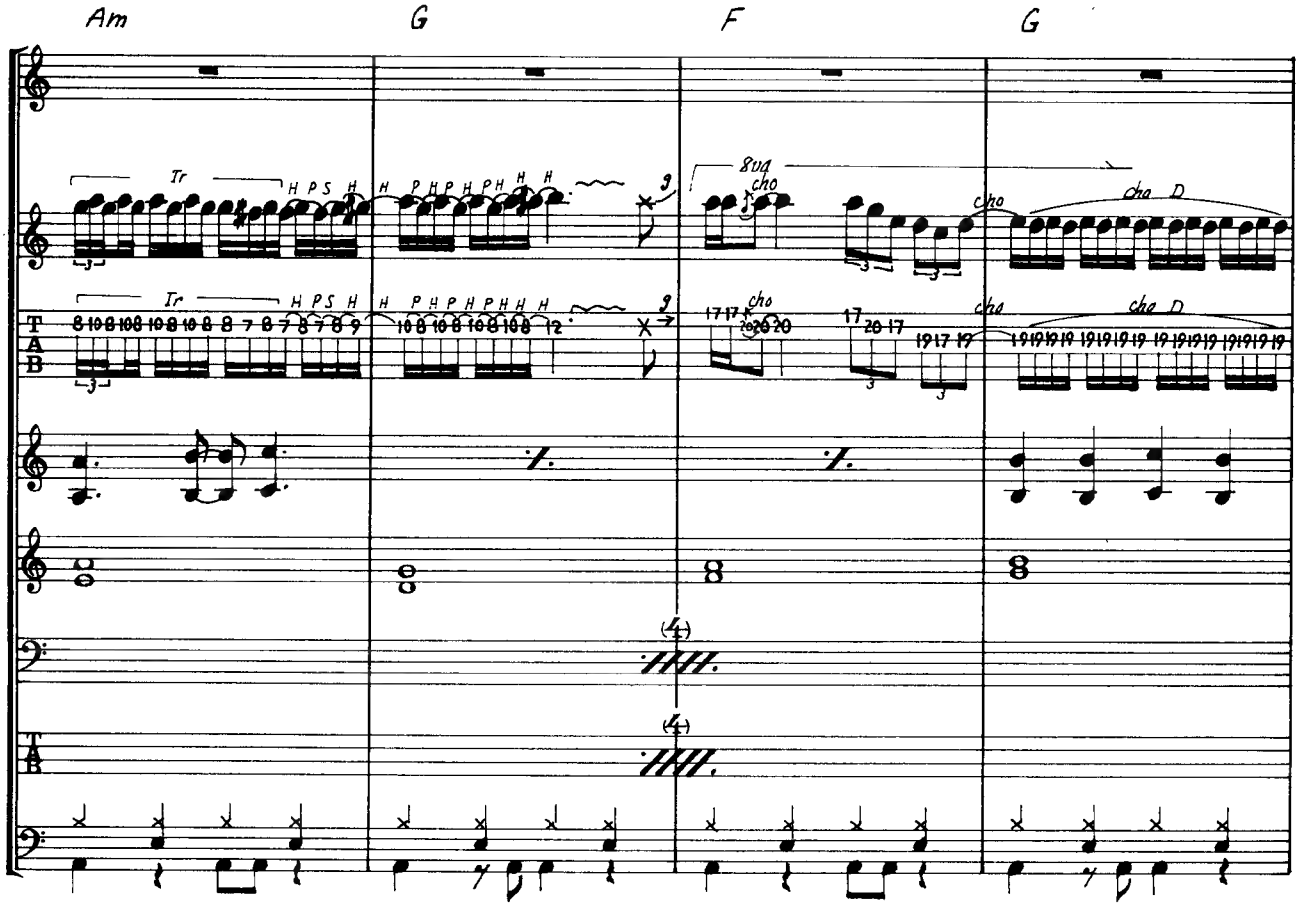

Am
G
Would-n't it _ be nice _ to tell _ the truth _
I've grown up _ and now _ I'm o - ver _ you _
Pick Parlament
Pick Parlament
(1)
(2 3) Stand
x2 only
x2 only
Mute

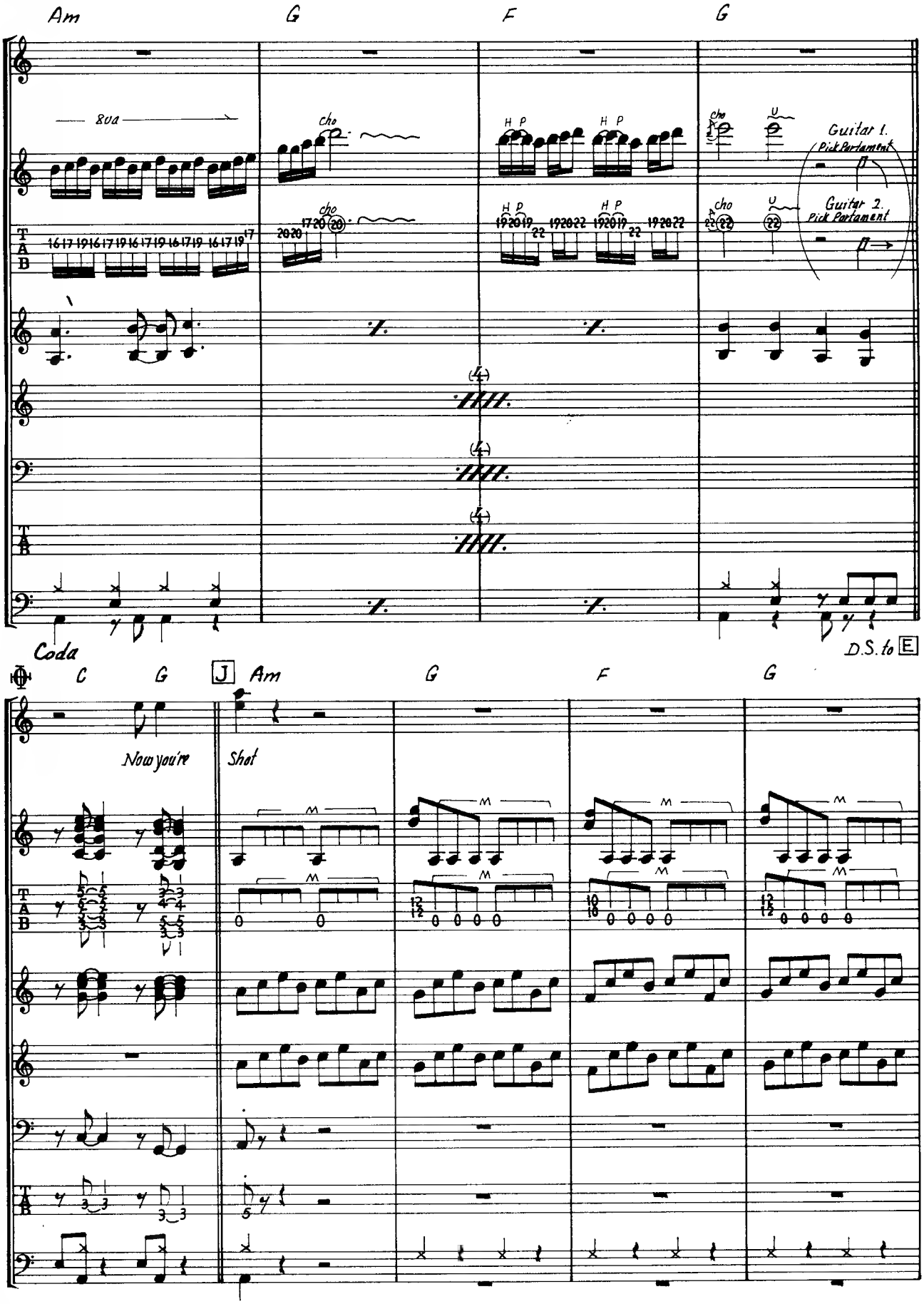

E
F
G
Am
Did-nit some-bod-y some-where say You're gon-na take a fall
-ing there just a live-wi-re With no-where left to turn
F
G
G
C
G/B
I gave you ev-ly-thing Now here's the cur-tain call and I'm
You were gon-na set the world on fire But you'll nev-er learn That you're
TAB

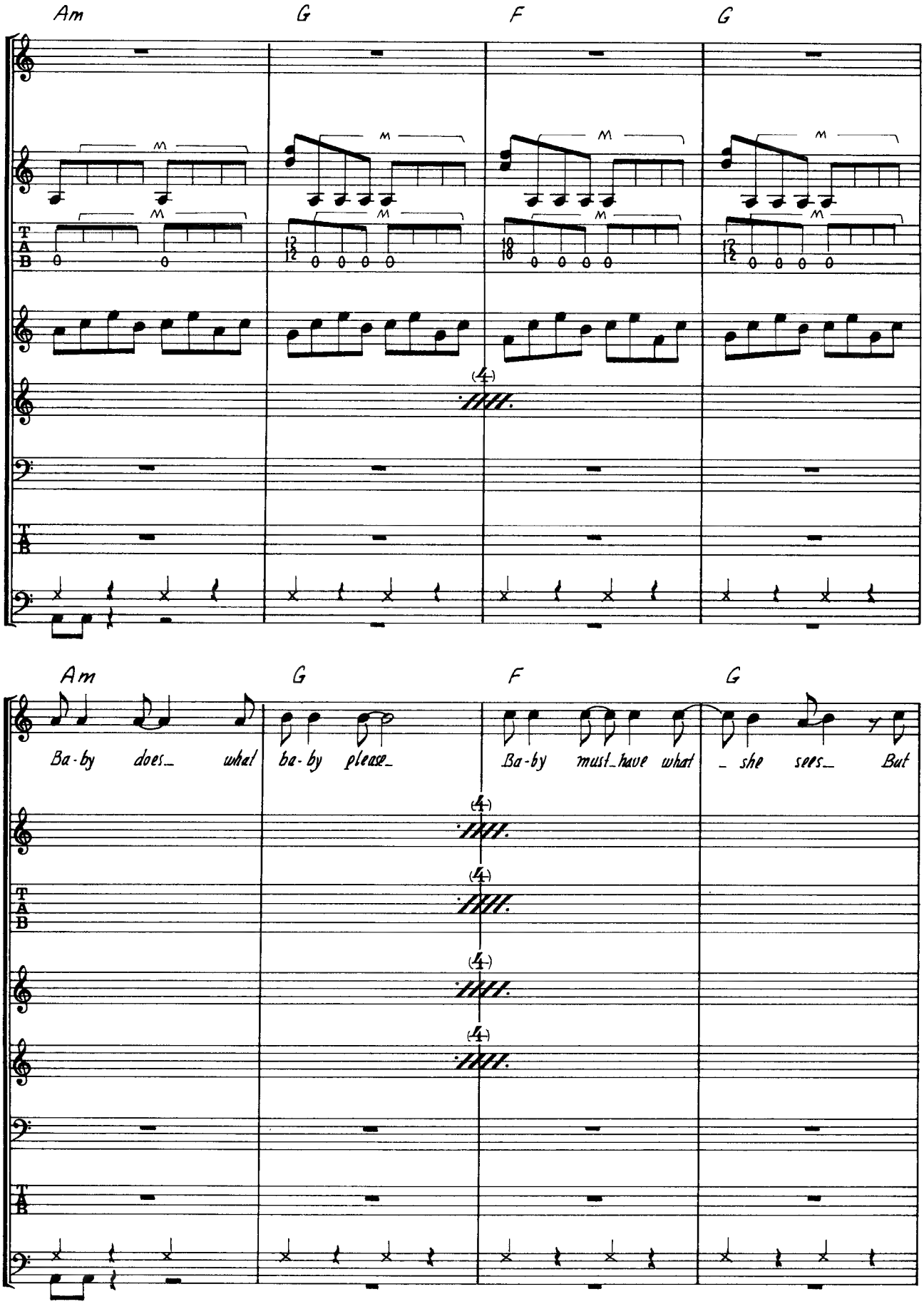

F
Am
G
F
G
Shot through the heart as I lay there a - lone In the
Am
G
F
G
1.
G
Am
dark through the heart It's all part of the game that we call Love

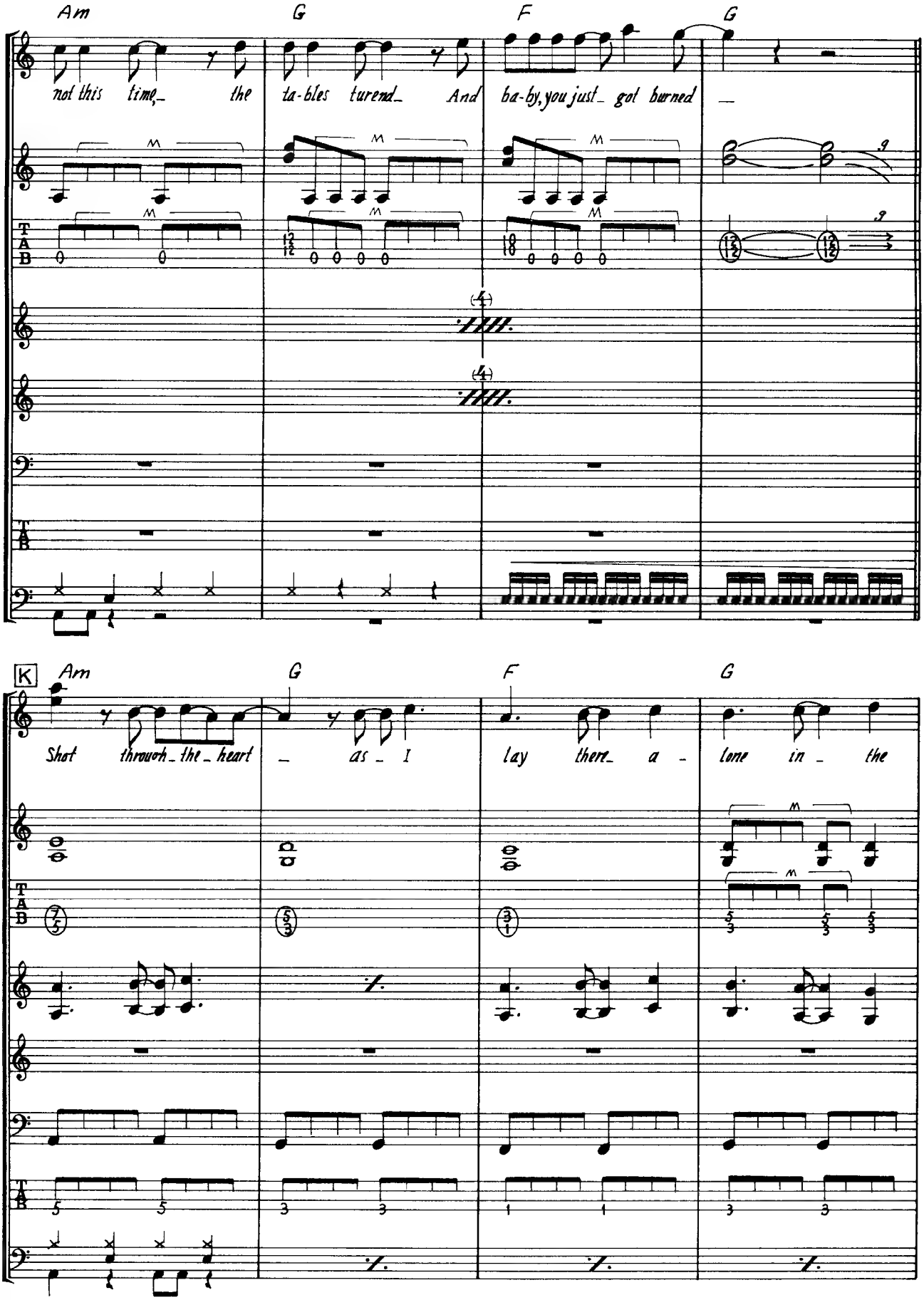

H
Am
I
Am
G
F
G
8va
Harm.
cha D P

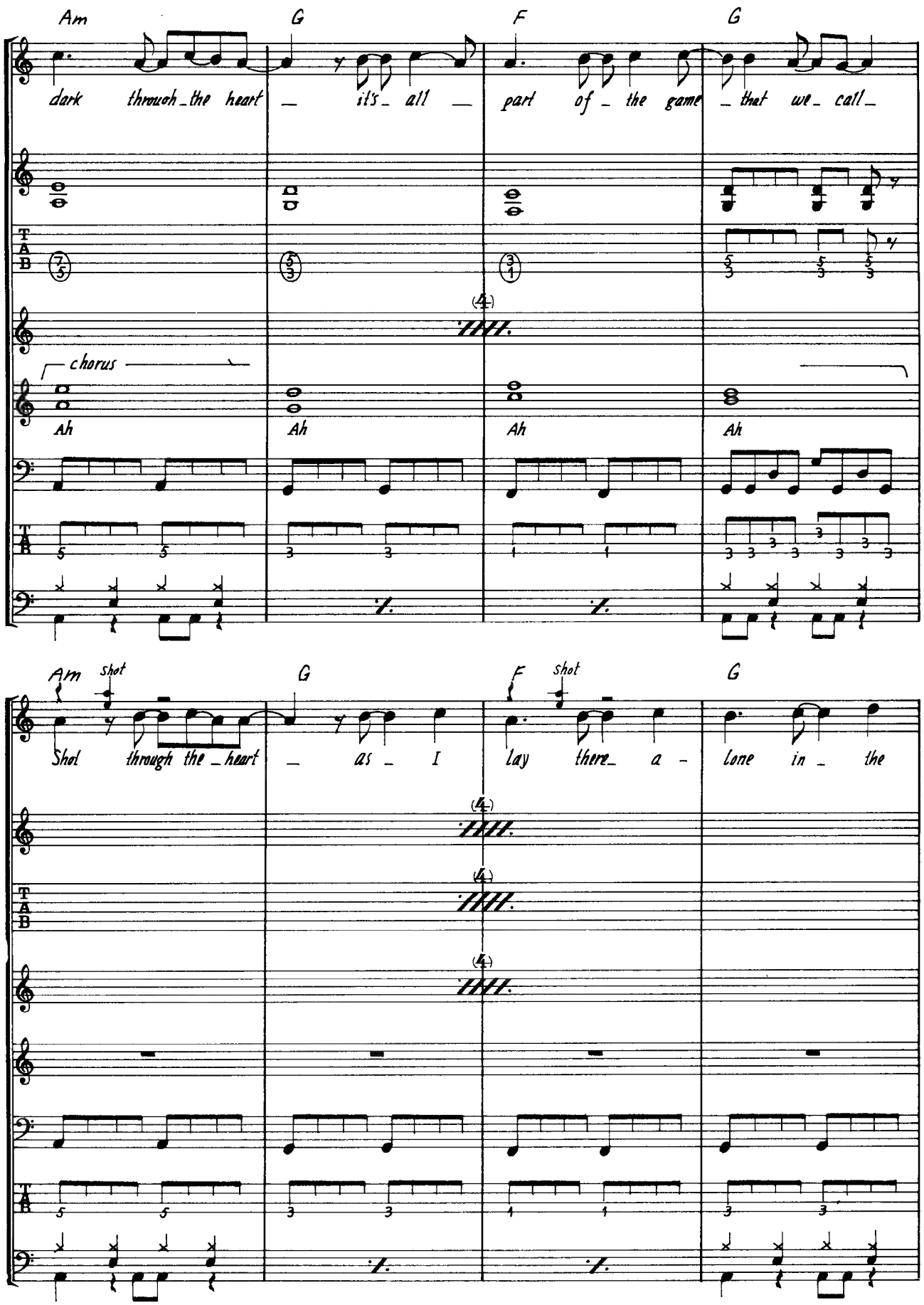

Am
G
F
G

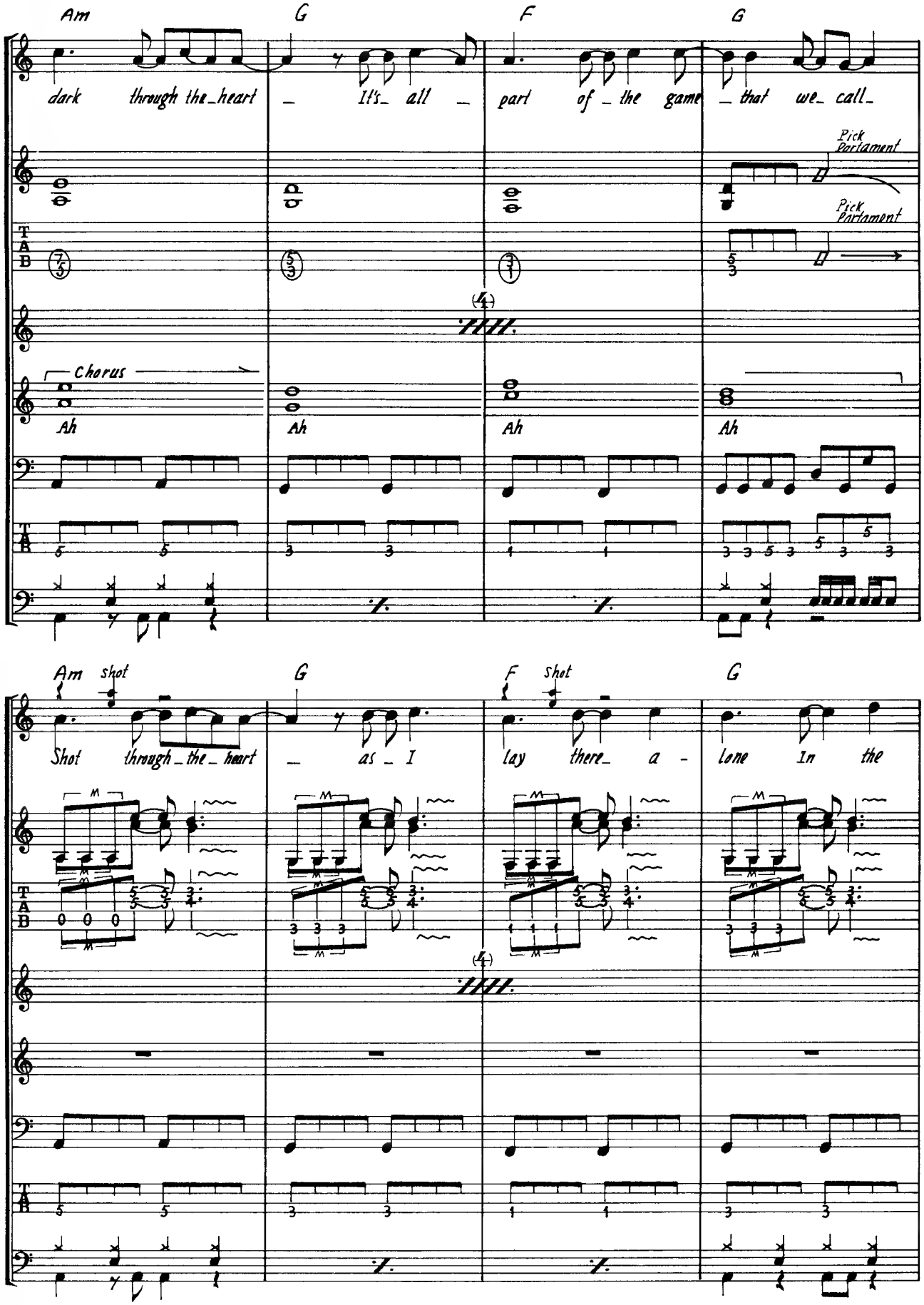

Am
G
F
G

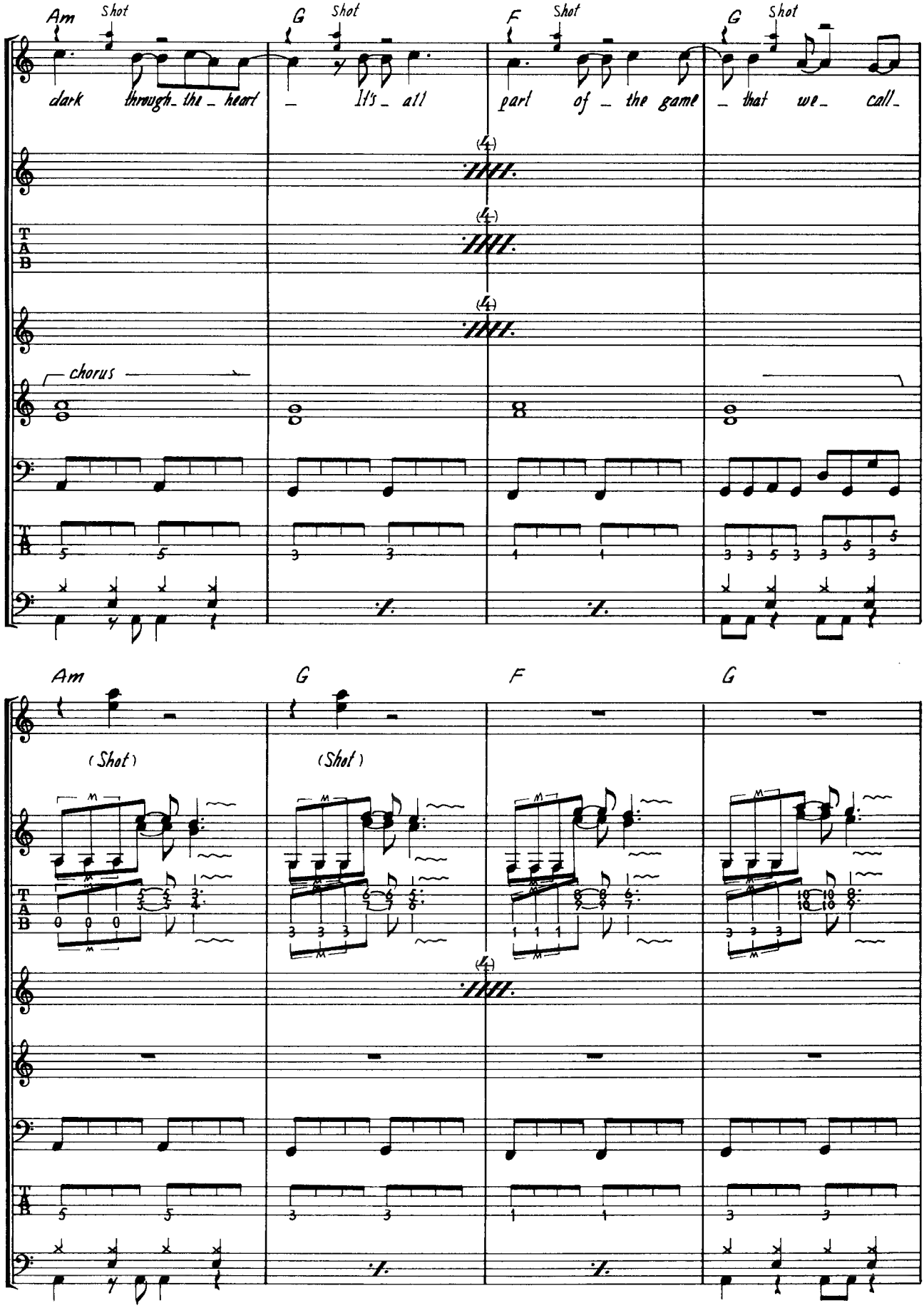

Am
G
F
G
8va
cho
H P
Guitar 1.
Pick Portament
Guitar 2.
Pick Portament
D.S. to E
Coda
C
G
J
Am
G
F
G
Now you're
Shot

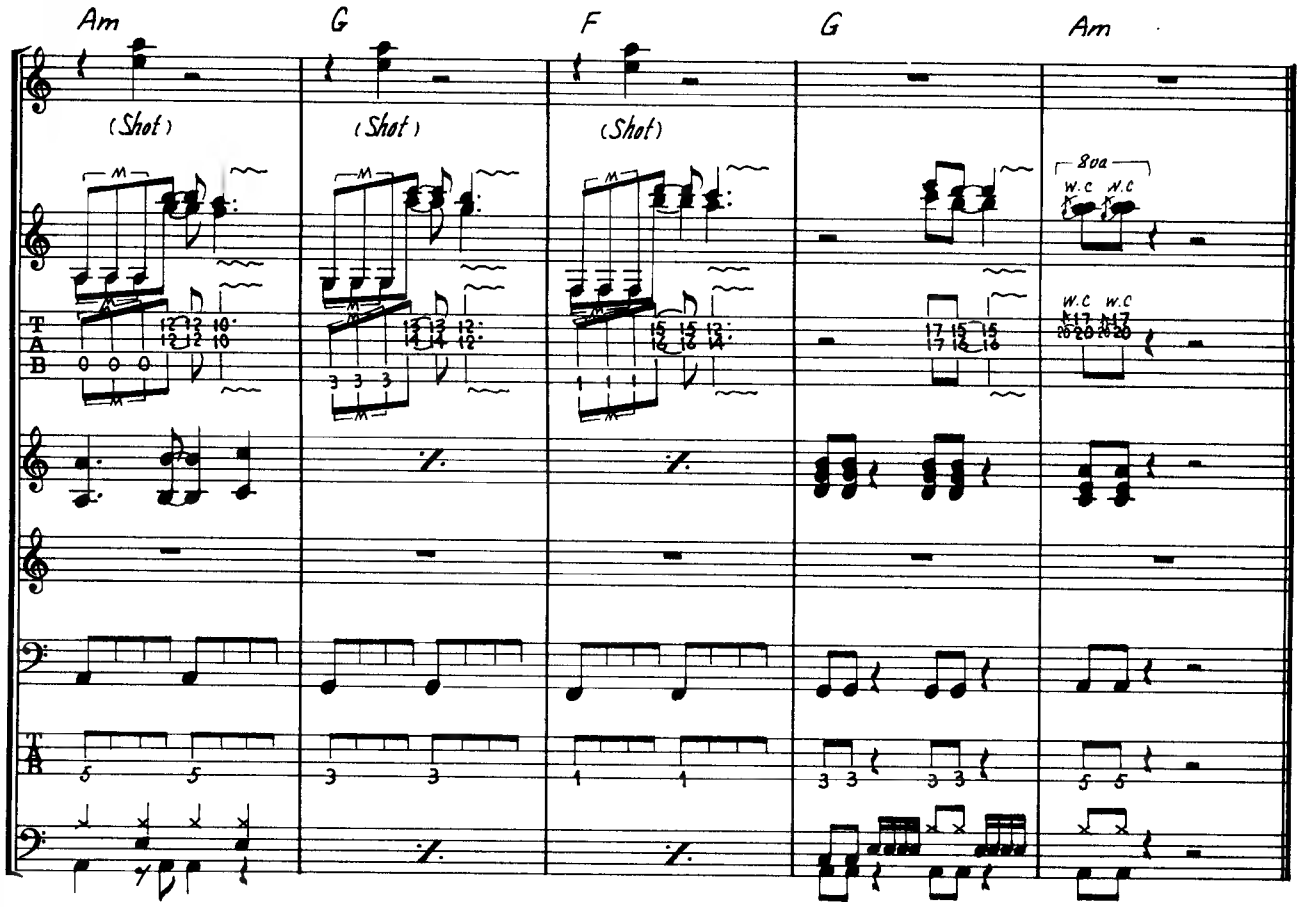

Am
G
F
G
Ba-by does_ what
ba-by please_
Ba-by must_have what
_ she sees_ But


Am
G
F
G
not this time_ the ta-bles turend_ And ba-by, you just_ got burned _
K
Am
G
F
G
Shot through_the_heart _ as_ I lay there_ a - lone in_ the


Am
G
F
G
dark through the heart it's all part of the game that we call
chorus
Ah
Ah
Ah
Ah
Am
shot
G
F
shot
G
Shot through the heart as I lay there a - lone in the


Am
G
F
G
dark through the_heart _ It's_ all _ part of _ the game _ that we_ call_
Pick Parlament
Pick Parlament
Chorus
Ah
Ah
Ah
Ah
Am shot
G
F shot
G
Shot through_the_heart _ as _ I lay there_ a - lone In the


Am
Shot
G
Shot
F
Shot
G
Shot
dark through the heart
It's all
part of the game
that we call
chorus
Am
G
F
G
(Shot)
(Shot)


Am
G
F
G
Am
(Shot)
(Shot)
(Shot)
8va
W.C W.C
W.C W.C
T
A
B

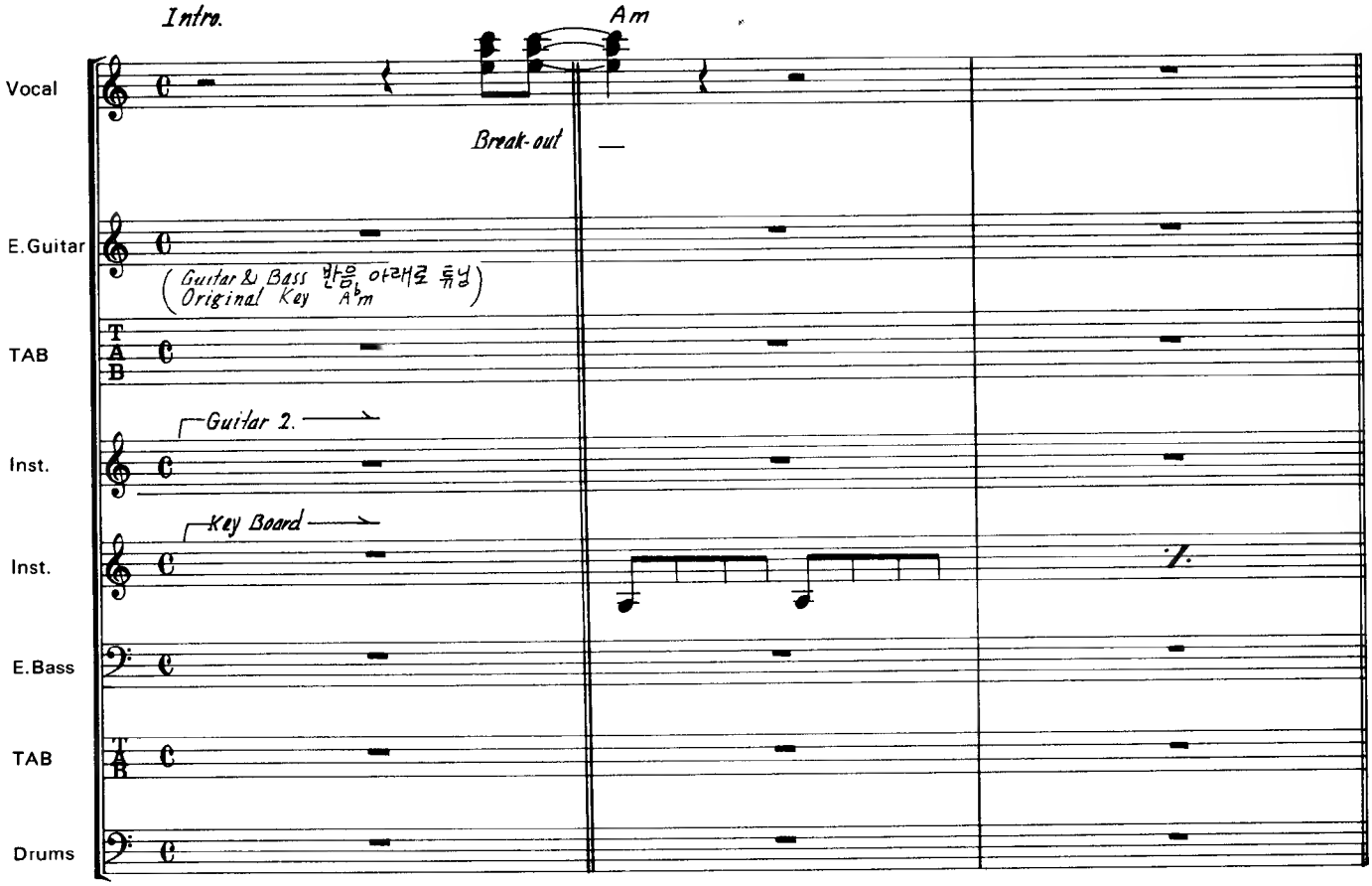
BREAKOUT

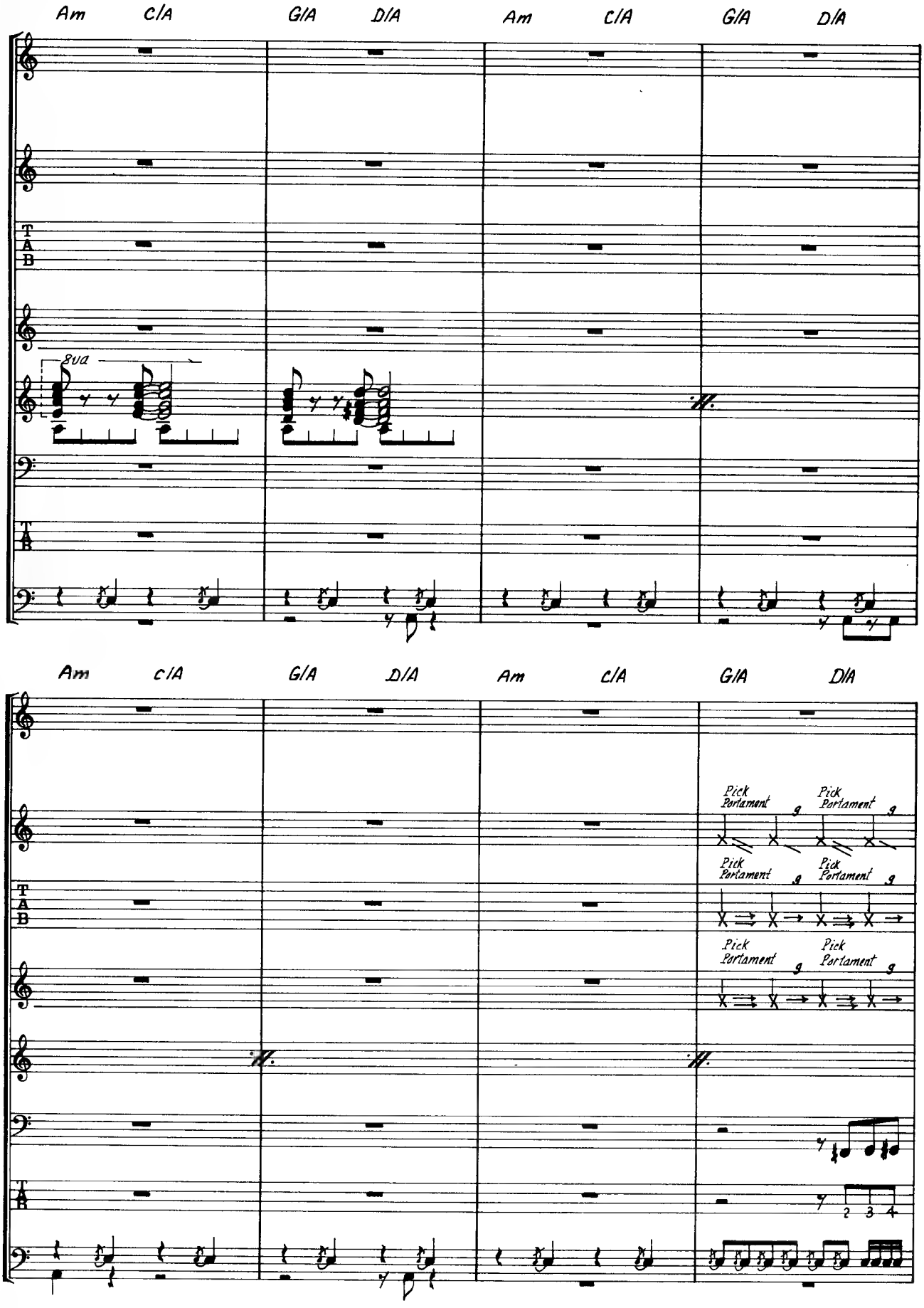
브레익아웃

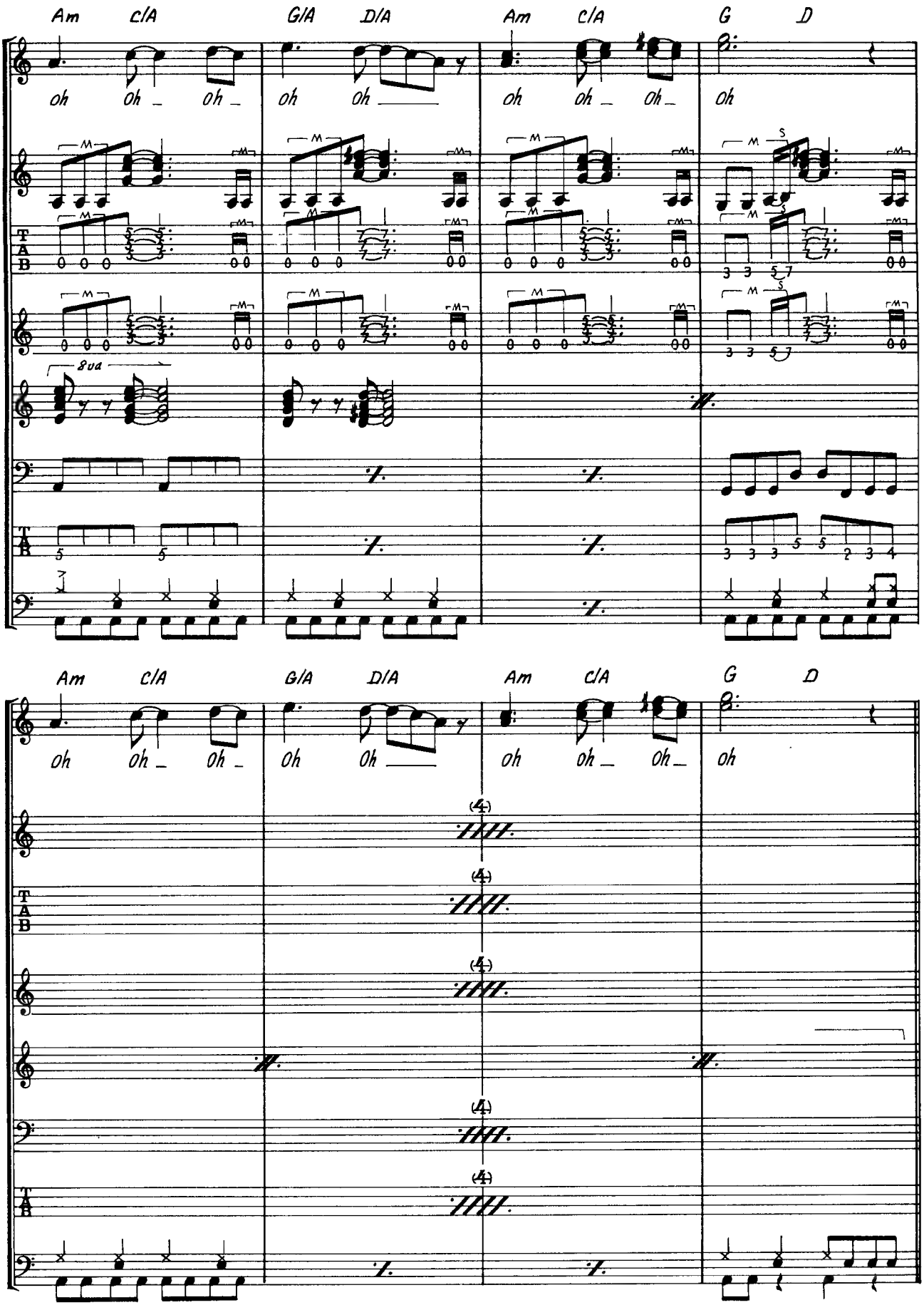
Words & Music by J. Bon Jovi & D. Rashbaum

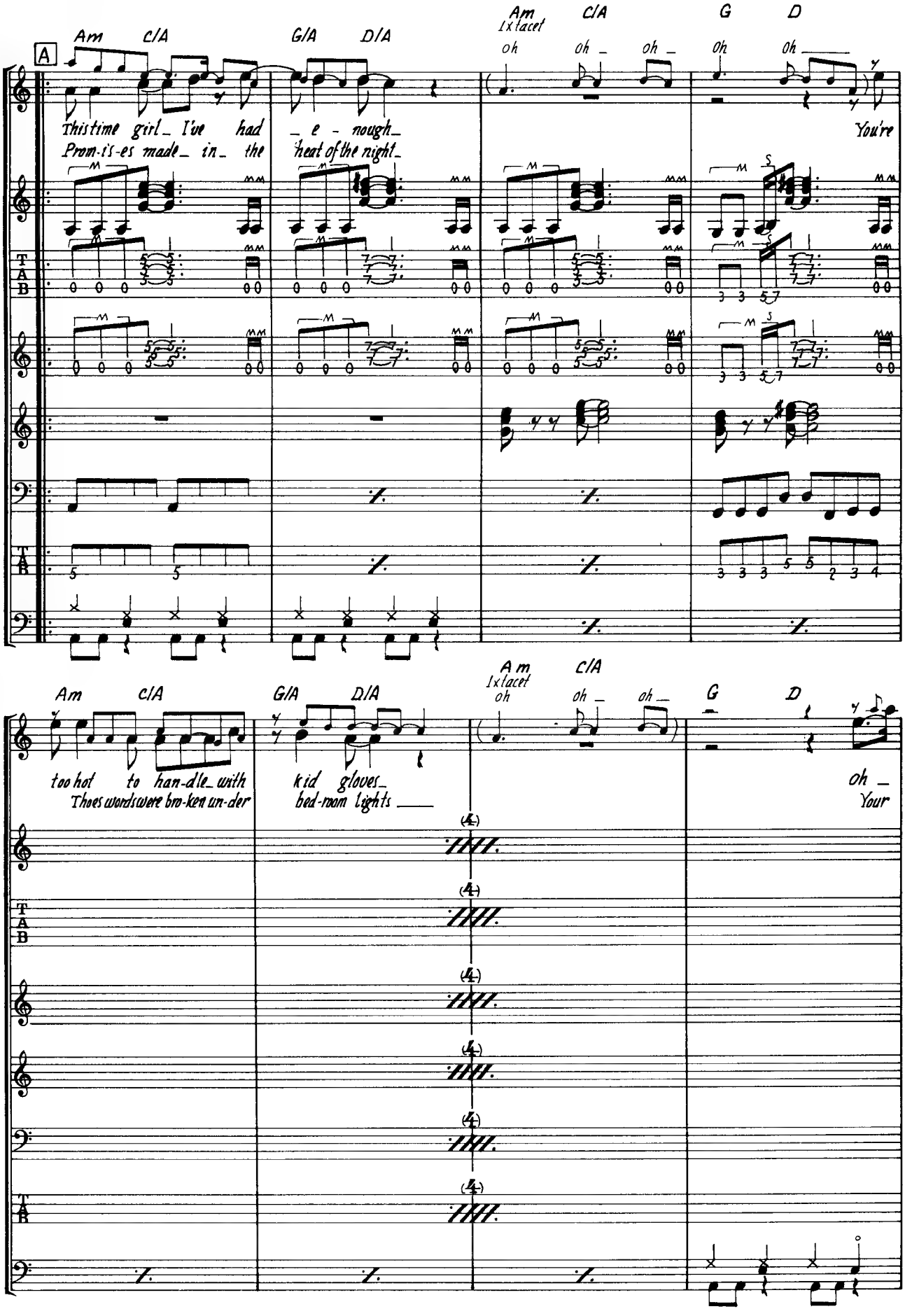
헤비메탈에서는 보통인 기타, 베이스의 반음 내림 튜닝이지만 그들로서는 진귀하다고 말할 수 있을 것이다. 보컬 키의 관계이겠지만 그 몫만큼 노래하기 쉽게 돼 있다. 신서사이저는 키 트랜스포즈할 수 있는 것이라면 문제 없지만 그렇지 않은 경우에는 코드 네임을 모두 반음 내려서 플레이하지 않으면 안됨으로 주의를 요한다. 곡의 대부분은 Ⓐ의 4마디 패턴임으로 밴드로 연습할 때는 그 부분만을 되풀이하는 것도 효과적일 것이다. 인트로라든가 Ⓑ의 4마디 등에 등장하는 기타에 의한 스크래치 & 글리스는 피크로 줄을 헤드로 향해서 문질러 올리면서 왼손이 그 뒤를 추적하는 것처럼 글리스 다운해가는 것으로 충분히 디스토션이 걸린 음으로 이것저것 시험해서 분위기를 파악한다.

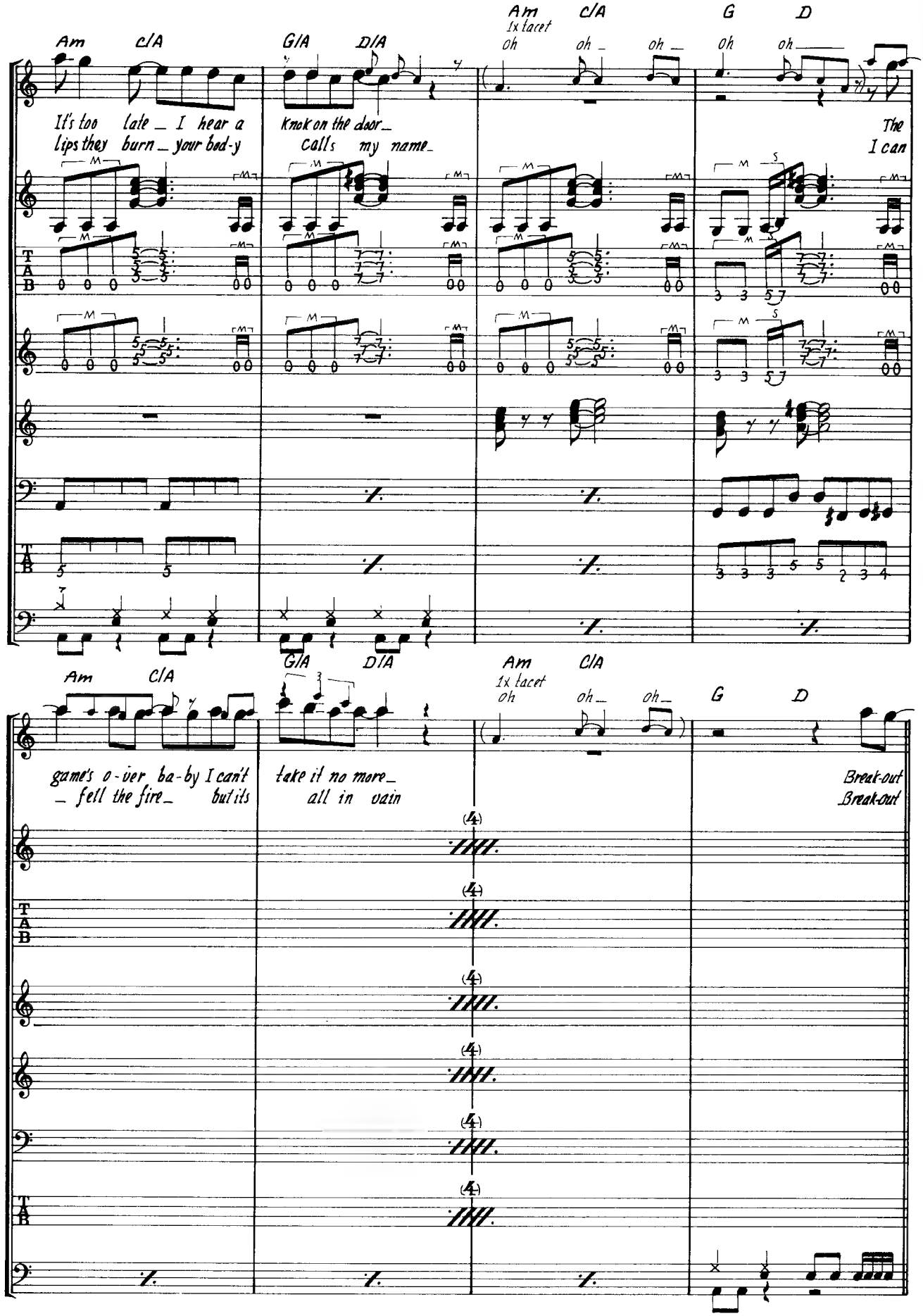
기타 솔로에서는 암 플레이가 있지만 리치 산볼라는 그렇게 암을 장기로 하는 타입은 아님으로 비교적 쉽게 돼 있다. 그러나 그 외의 부분에서는 꽤 빠른 연주도 섞으면서 전체로서는 매우 빈틈없는 플레이임으로 잘못이 곧 눈에 띄는 만큼 힘을 기울여 연주하여야 한다. 리듬은 변함 없는 저스트 비트 임으로 드럼과 베이스는 호흡이 딱 일치할 때까지 철저히 연습해야 한다.

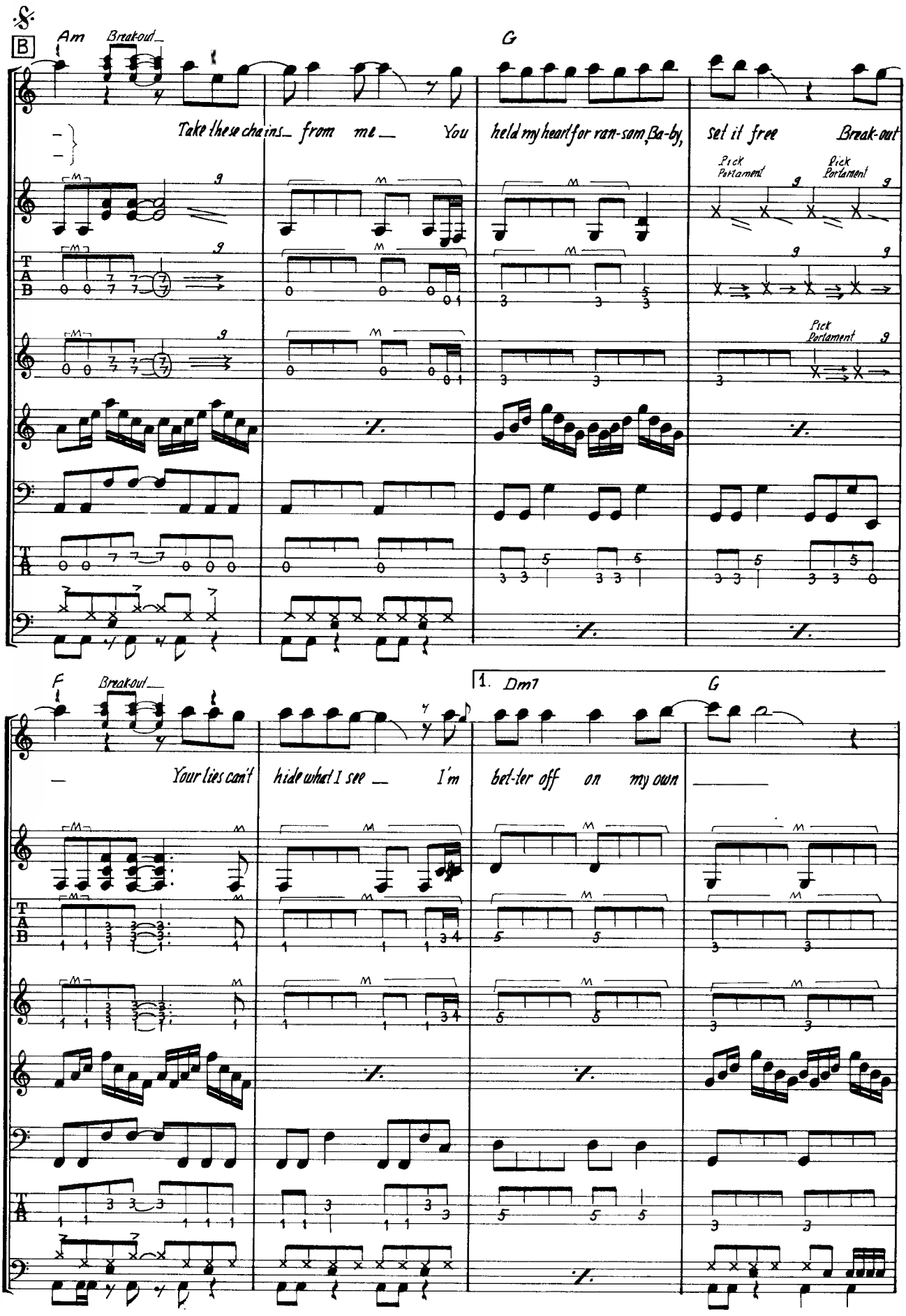


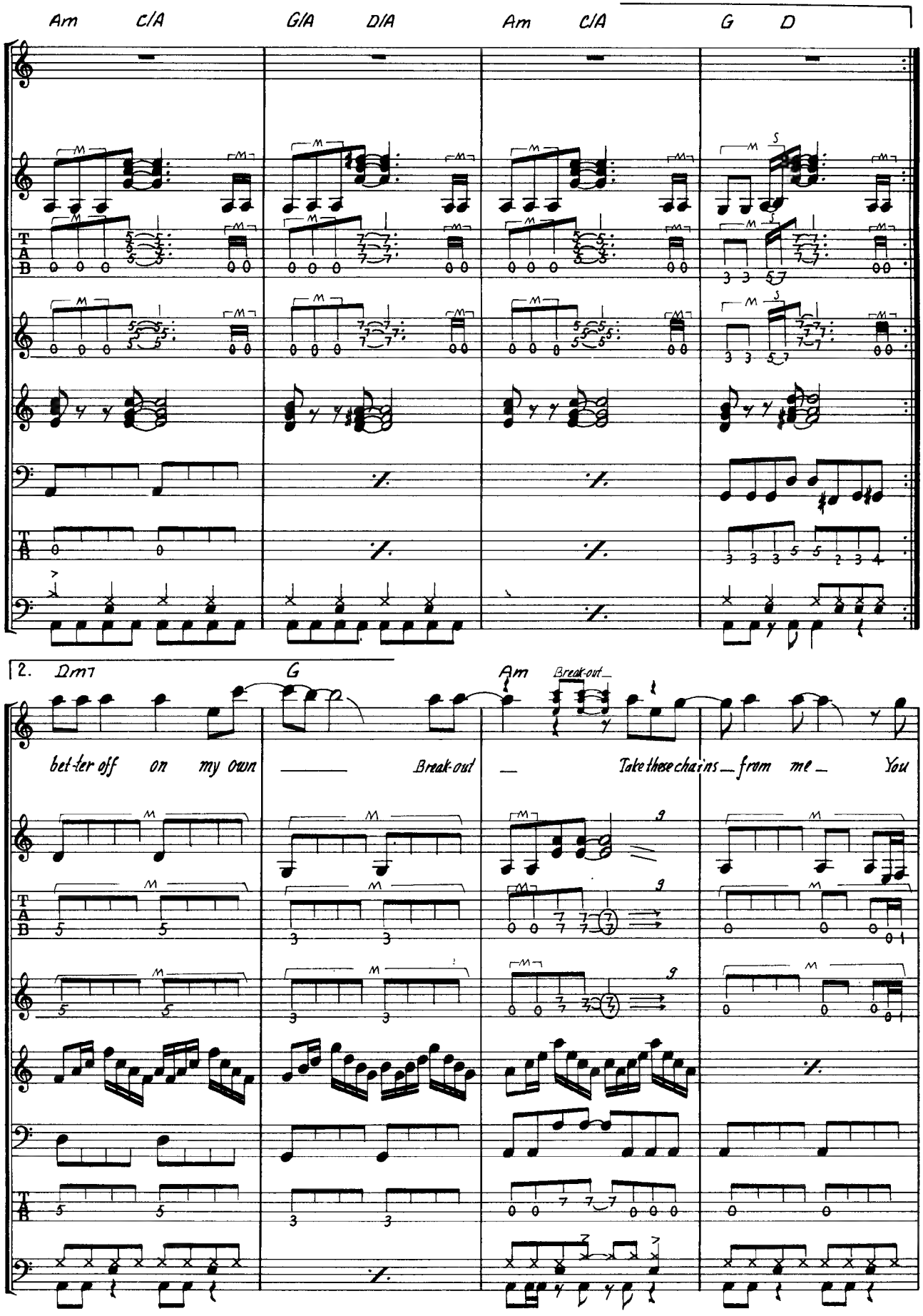

Am
C/A
G/A
D/A
Am
C/A
G/A
D/A
8va
T
A
B
Am
C/A
G/A
D/A
Am
C/A
G/A
D/A
Pick
Portament
g
Pick
Portament
g
Pick
Portament
g
Pick
Portament
g
Pick
Portament
g
Pick
Portament
g
T
A
B
2
3
4

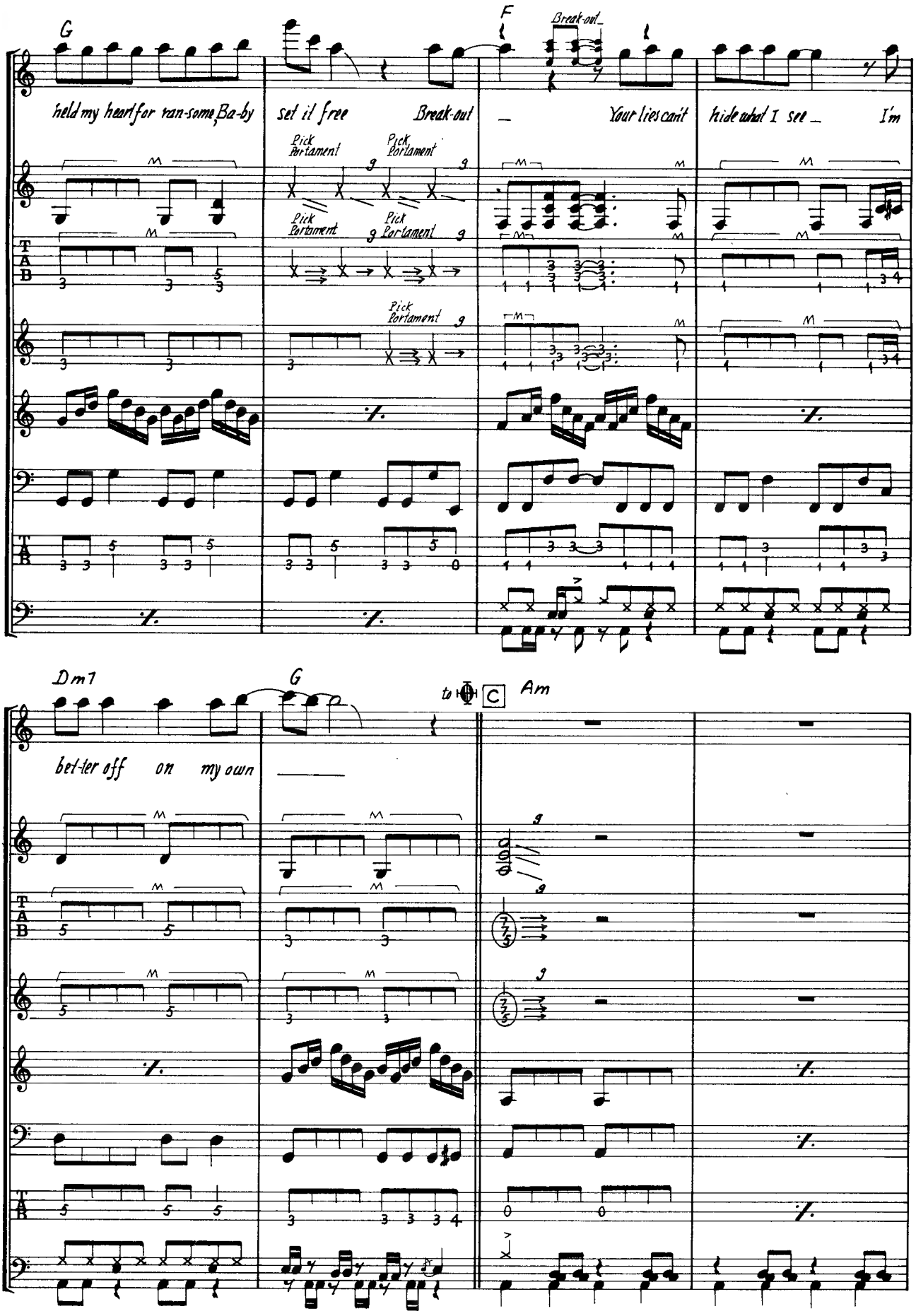

Am C/A G/A D/A Am C/A G D
oh oh _ oh _ oh oh _____ oh oh _ oh _ oh
8va
T A B
Am C/A G/A D/A Am C/A G D
oh oh _ oh _ oh oh _____ oh oh _ oh _ oh
(4)
T A B

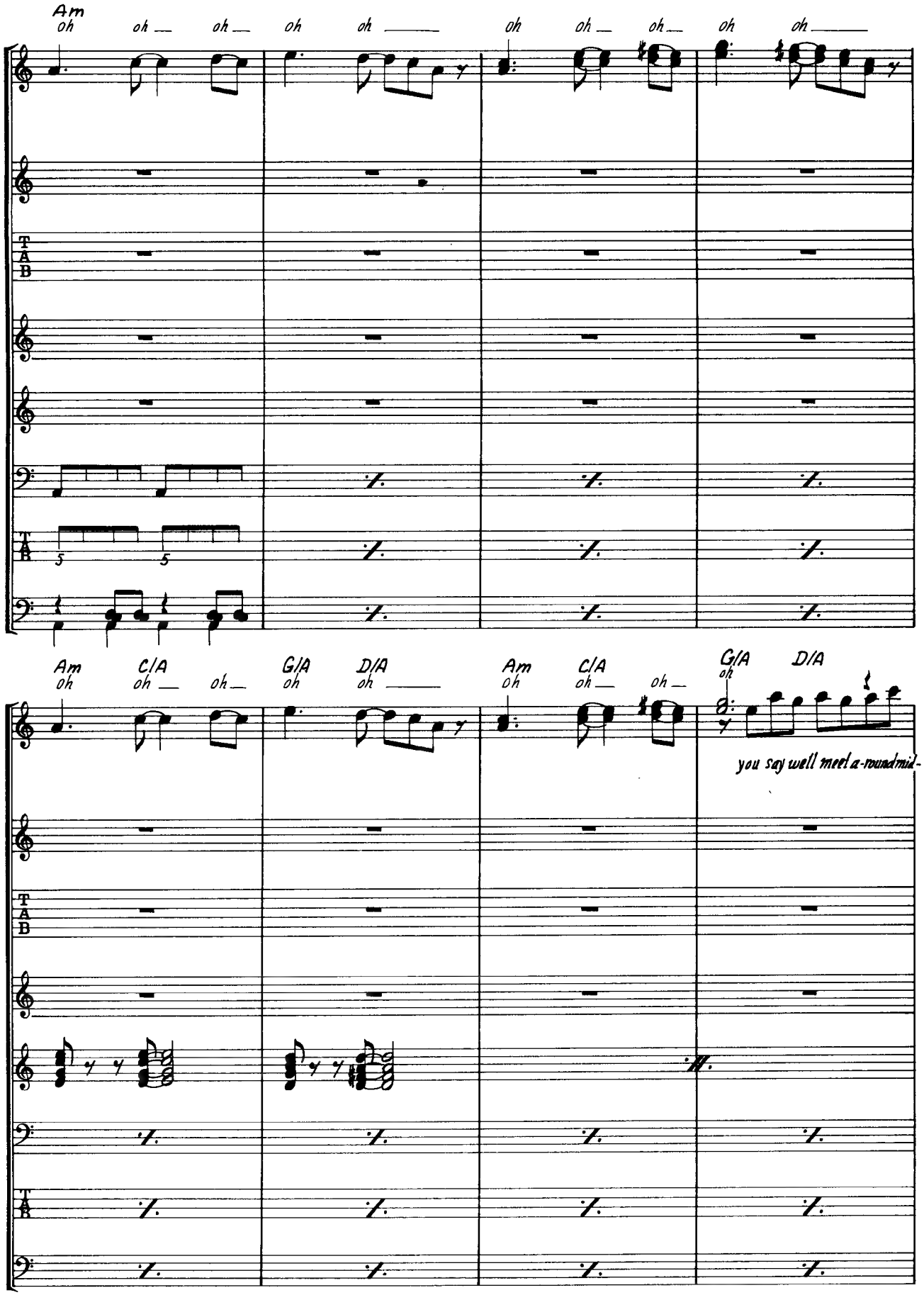

A
Am C/A G/A D/A
Am 1x facet C/A G D
This time girl_ I've had _ e - nough_
Prom-is-es made_ in_ the heat of the night_
oh oh _ oh _ oh oh _
You're
Am C/A G/A D/A
Am 1x facet C/A G D
too hot to han-dle_ with kid gloves_
Thoes words were bro-ken un-der bed-room lights ____
oh _
Your

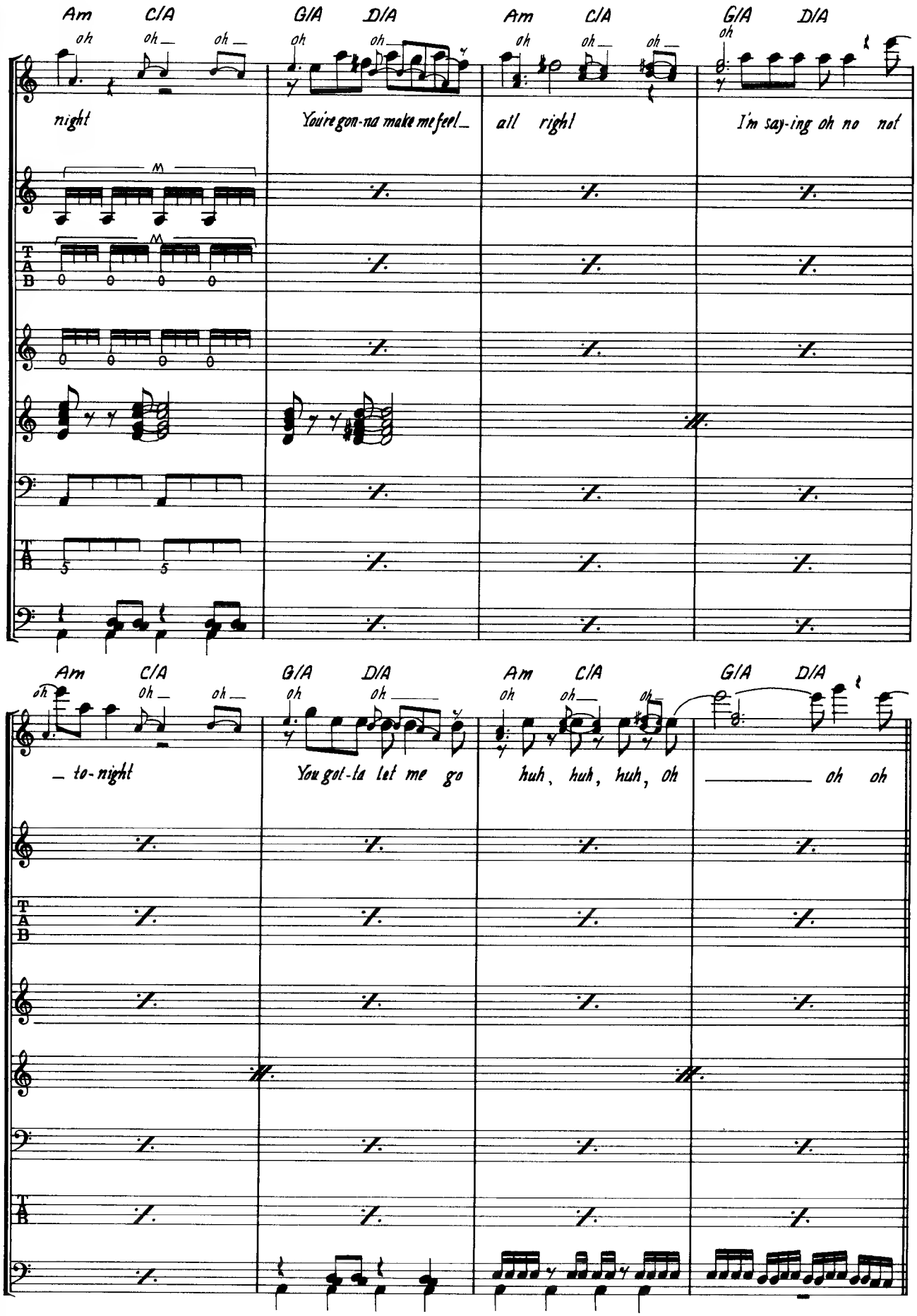

Am C/A G/A D/A Am C/A G D
1x tacet
oh oh oh oh oh
It's too late I hear a
lips they burn your bad-y
Knock on the door
calls my name
The
I can
Am C/A G/A D/A Am C/A G D
1x tacet
oh oh oh
game's o-ver ba-by I can't
fell the fire but its
take it no more
all in vain
Break-out
Break-out

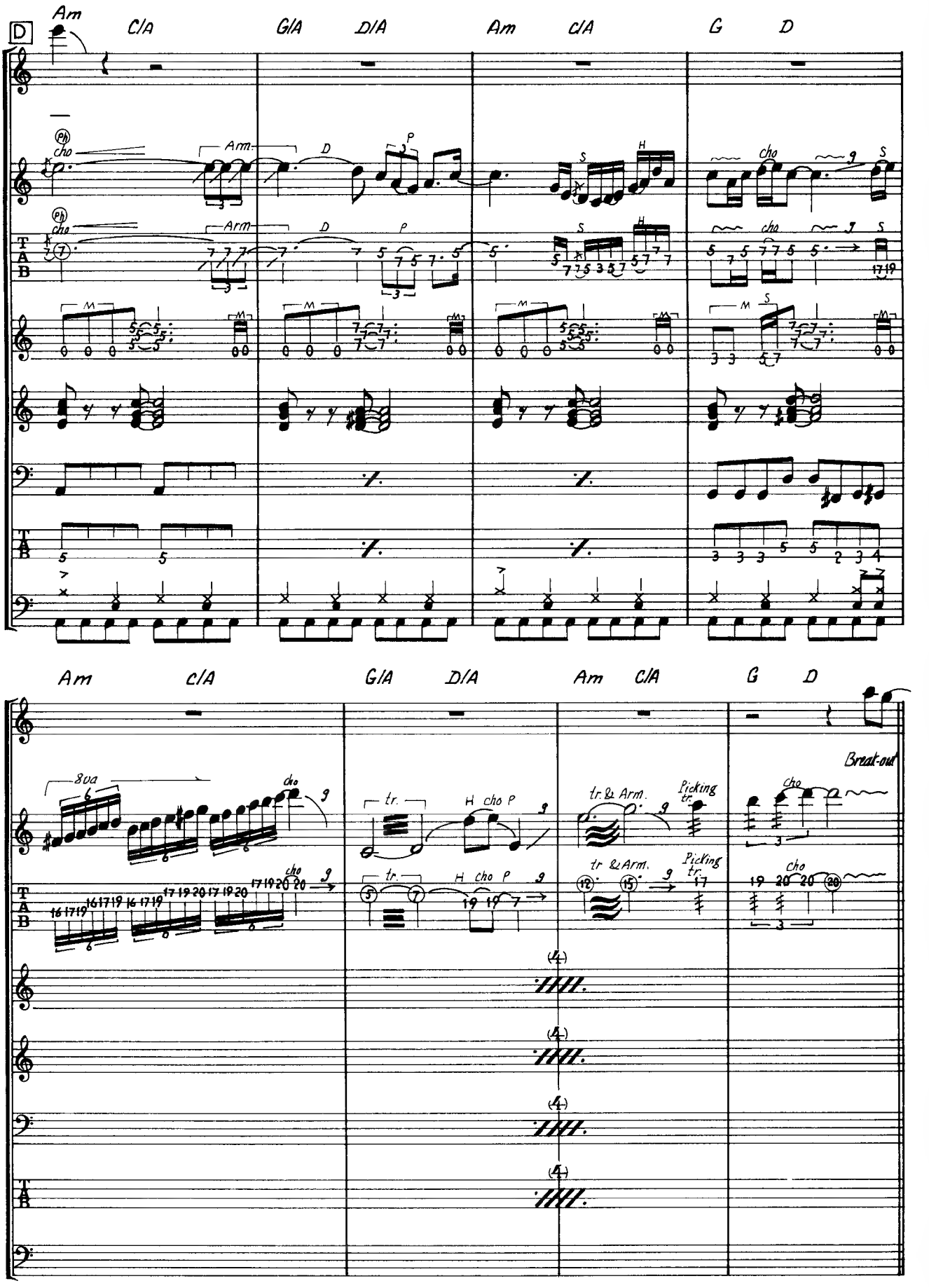

B
Am
Break-out
G
Take these cha ins from me You held my heart for ran-som Ba-by, set it free Break-out
Pick Portament
Pick Portament
Pick Portament
F
Break-out
1. Dm7
G
Your lies can't hide what I see I'm bet-ter off on my own

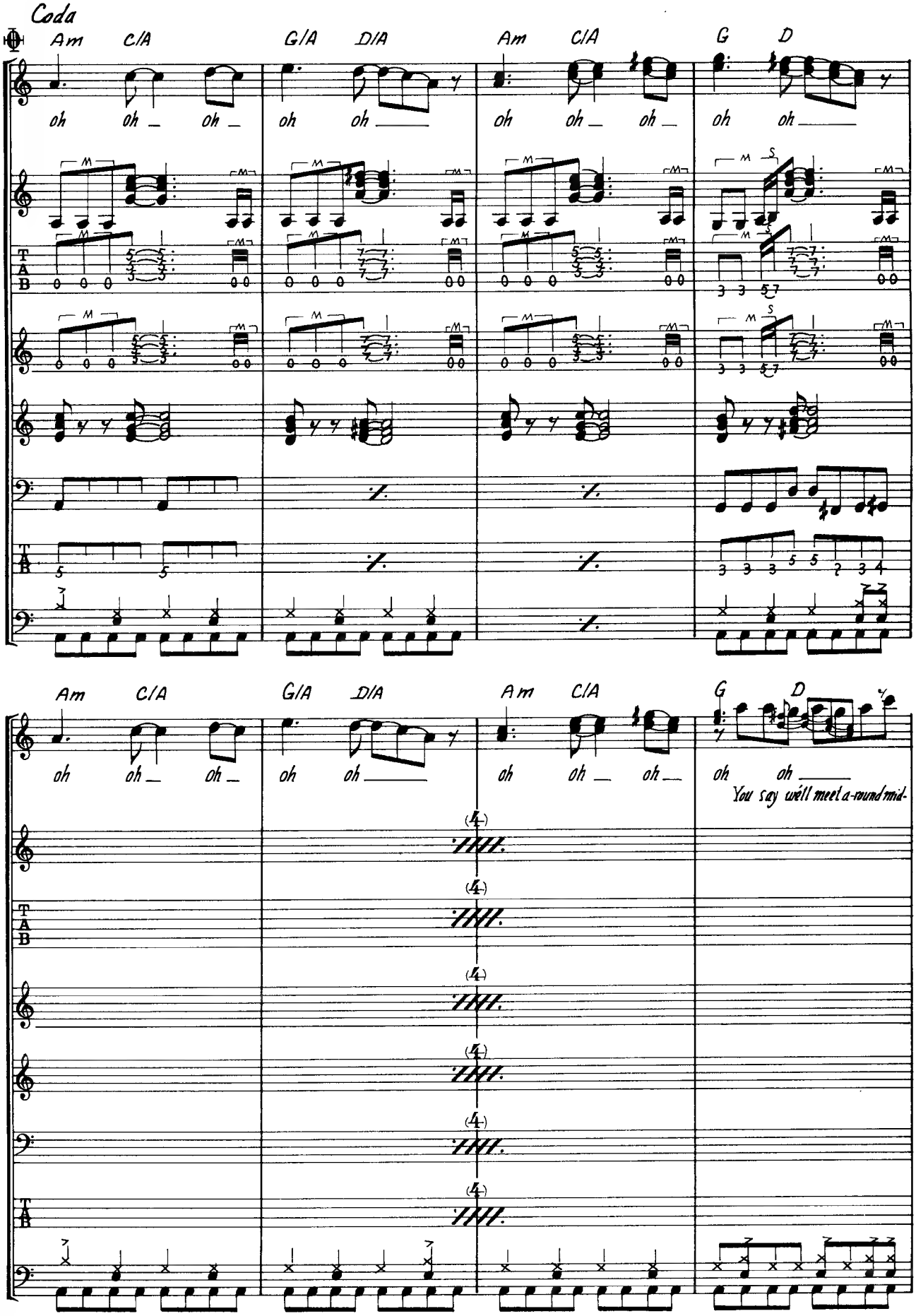

Am C/A G/A D/A Am C/A G D
2. Dm7 G Am Break-out
bet-ter off on my own Break-out Take these chains from me You

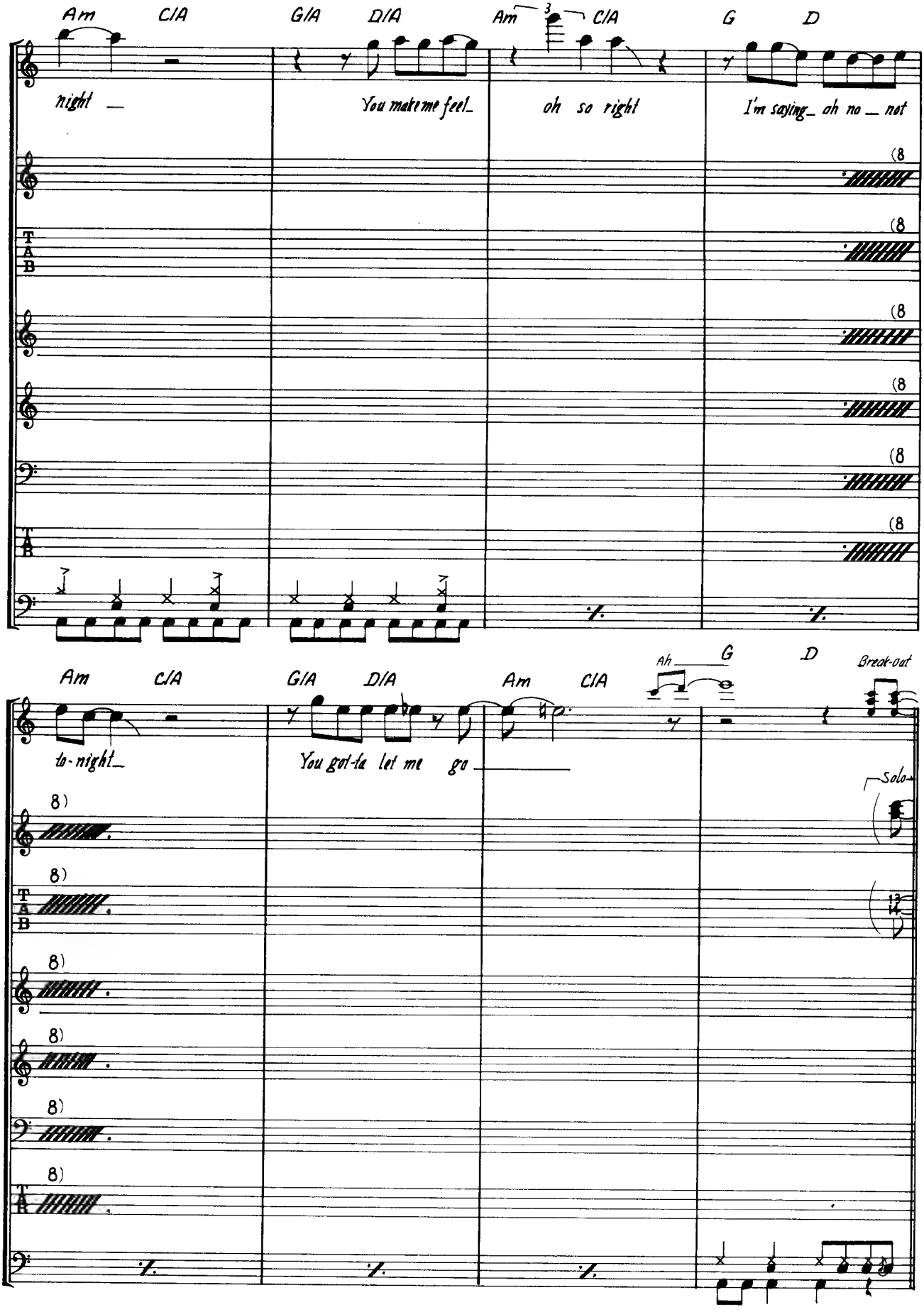

G
F
Break-out
held my heart for ran-some, Ba-by
set il free
Break-out
Your lies can't
hide what I see
I'm
Pick Portament
Dm7
G
to C
Am
bet-ter off
on
my own

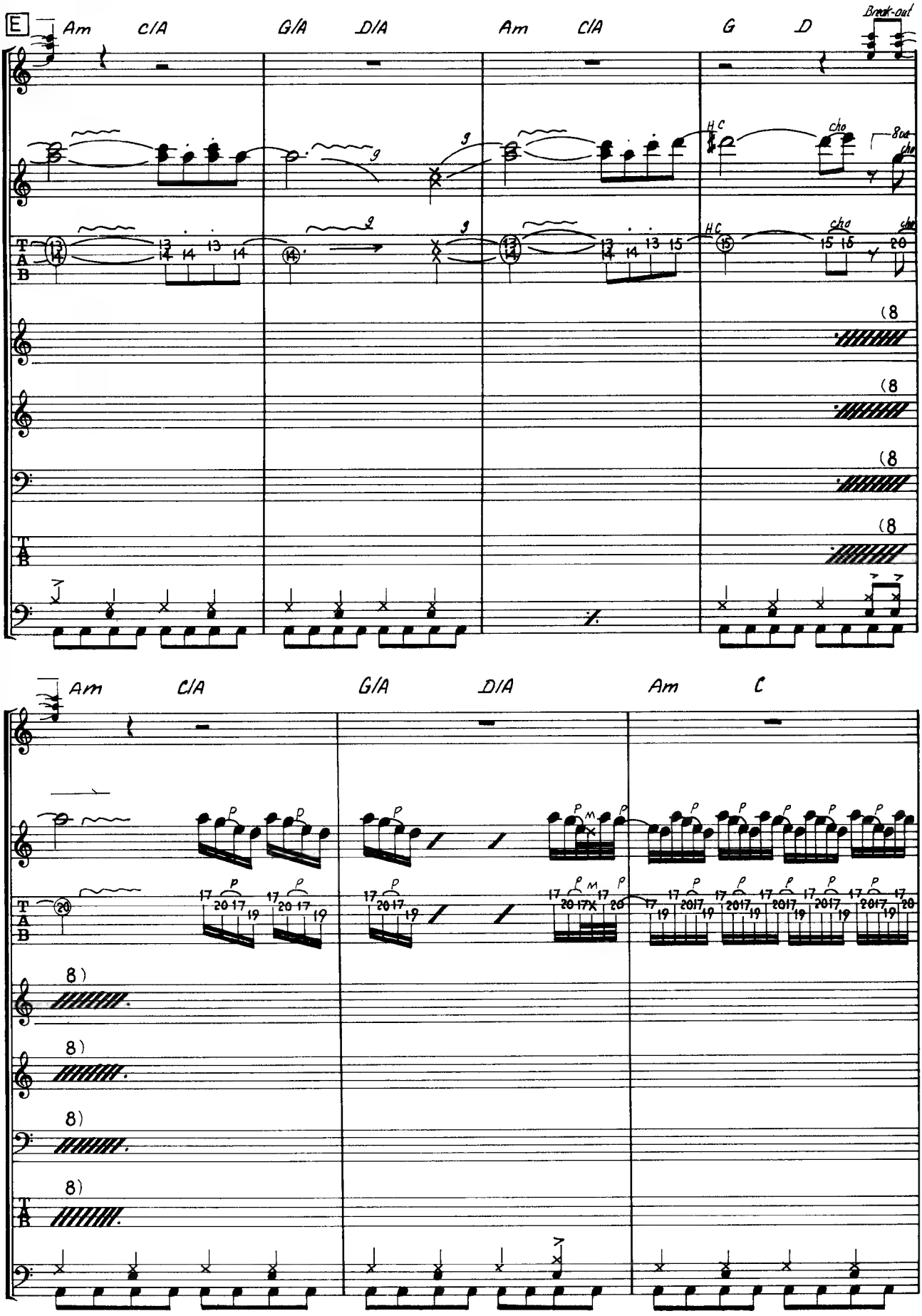

Am
oh
oh
oh
oh
oh
oh
oh
oh
oh
oh
T
A
B
5
5
Am
oh
C/A
oh
oh
G/A
oh
D/A
oh
Am
oh
C/A
oh
oh
G/A
oh
D/A
you say well meet a-roundmid-

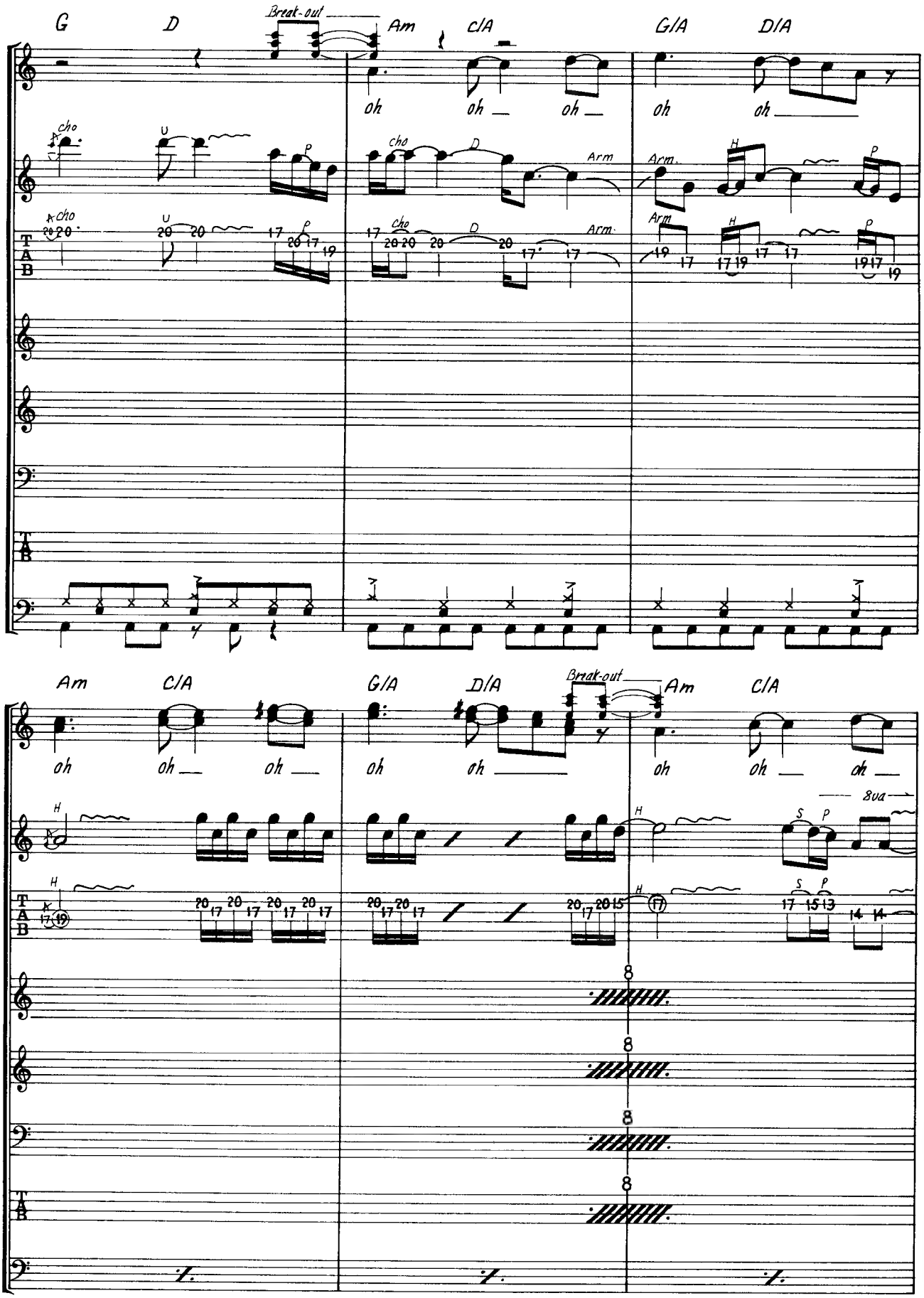

Am C/A G/A D/A Am C/A G/A D/A
oh oh oh oh oh oh oh oh
night You're gon-na make me feel_ all right I'm say-ing oh no not
Am C/A G/A D/A Am C/A G/A D/A
oh oh oh oh oh oh oh oh
_ to-night You got-ta let me go huh, huh, huh, oh _____ oh oh

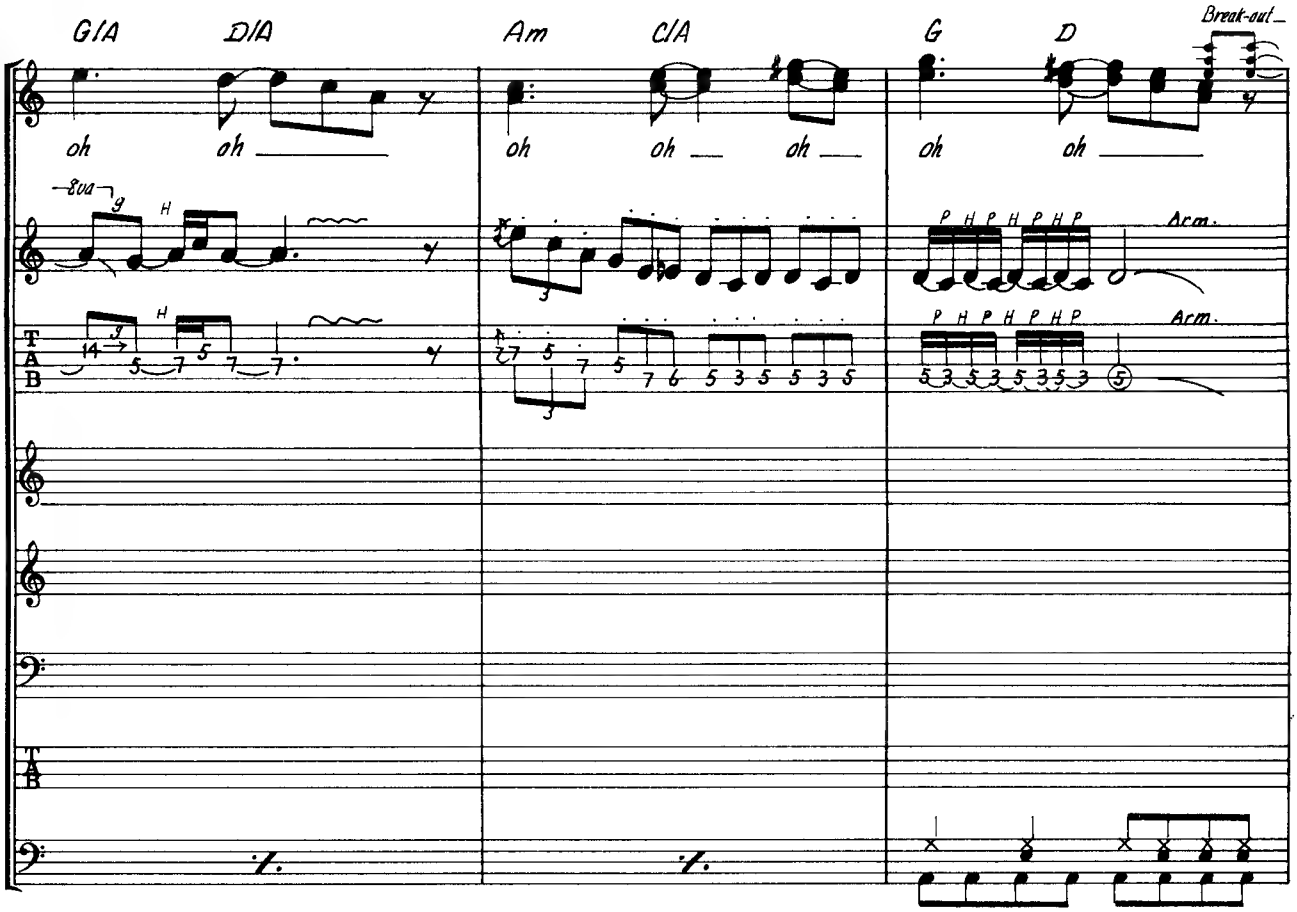

D
Am
C/A
G/A
D/A
Am
C/A
G
D
Ph
cho
Arm
D
P
H
S
M
Am
C/A
G/A
D/A
Am
C/A
G
D
8va
cho
tr.
H cho P
tr. & Arm.
Picking tr.
Break-out
(4)
D.S. to B
(with Straight)

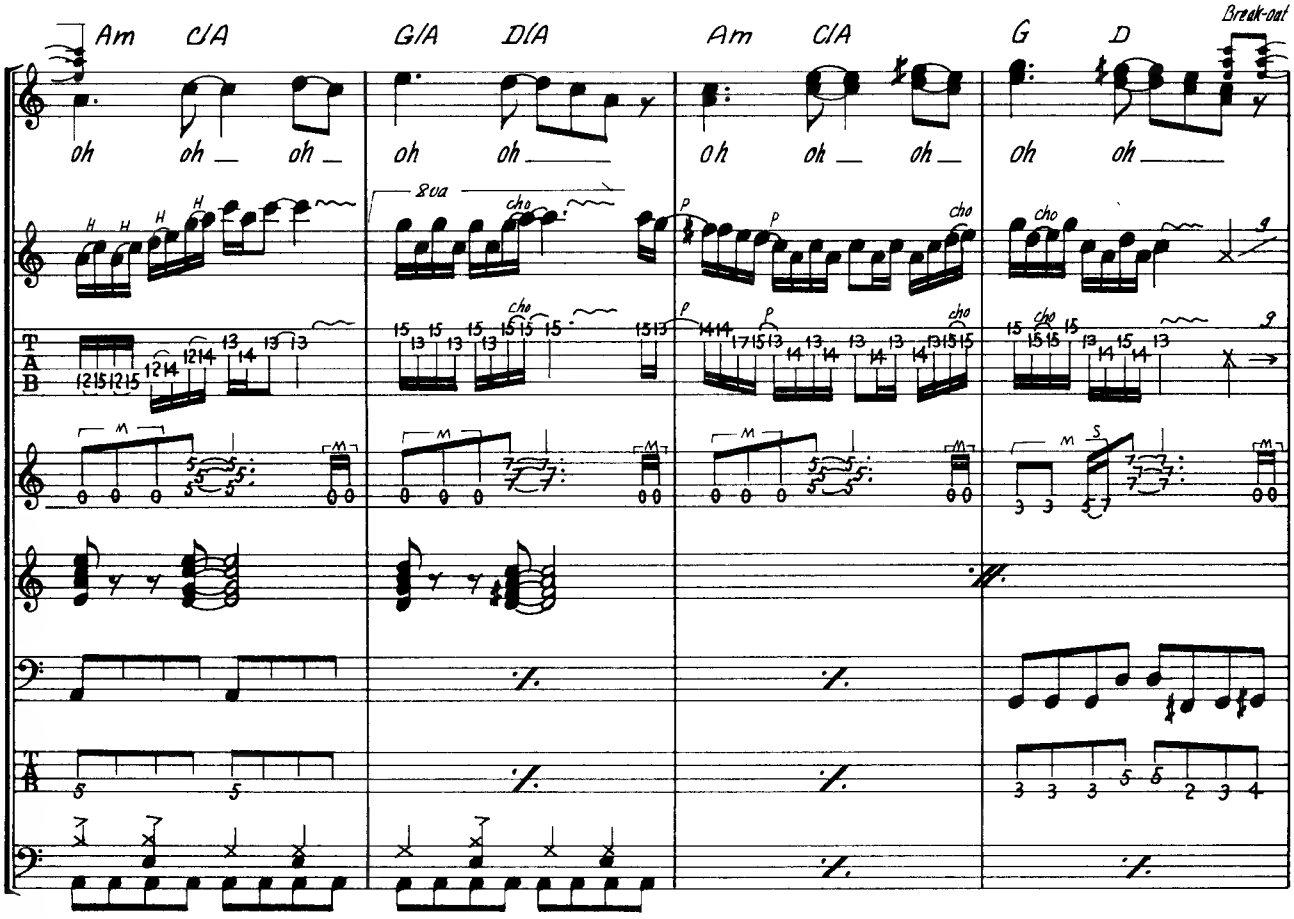

Coda
Am C/A G/A D/A Am C/A G D
oh oh _ oh _ oh oh _____ oh oh _ oh _ oh oh _____
Am C/A G/A D/A Am C/A G D
oh oh _ oh _ oh oh _____ oh oh _ oh _ oh oh _____
You say we'll meet a-round mid-

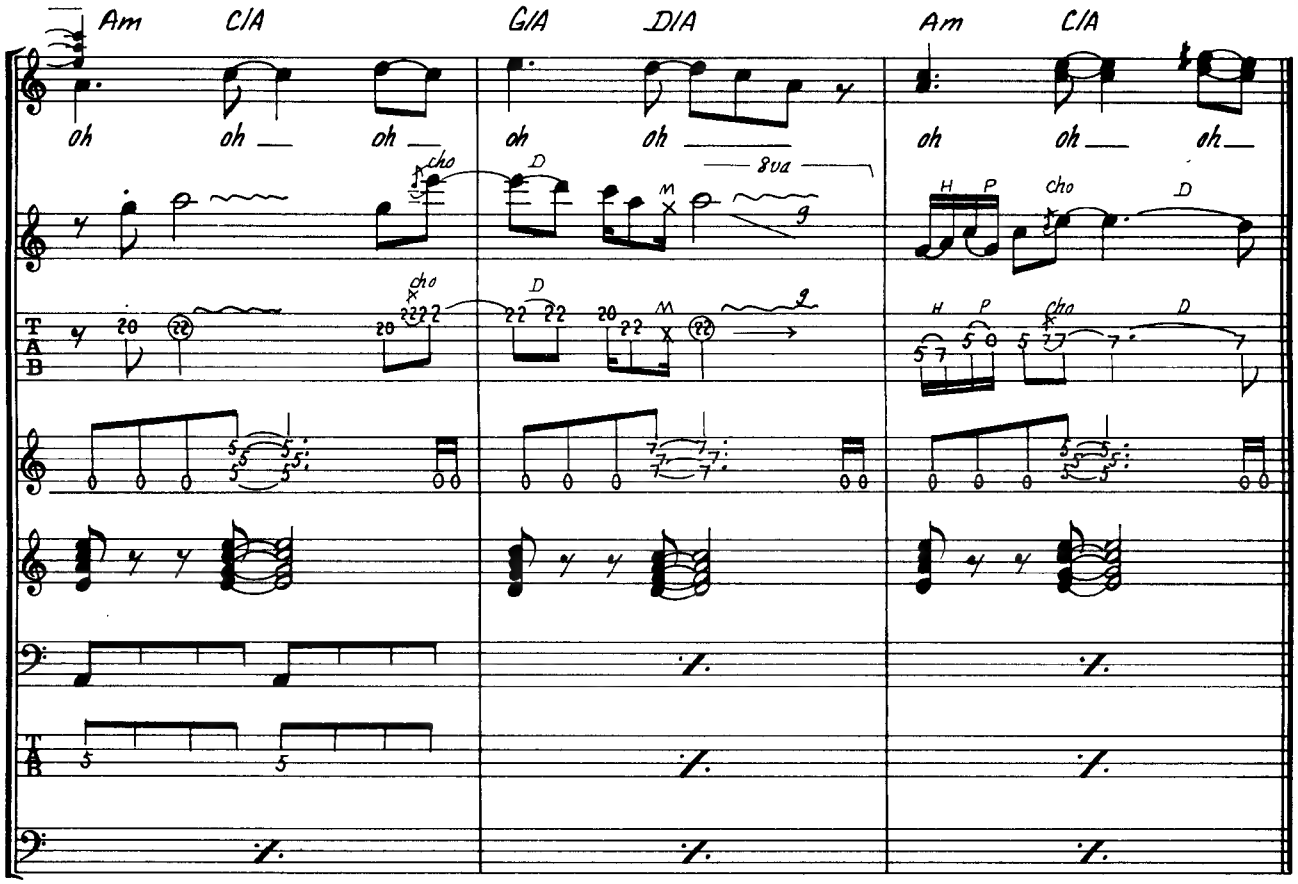

Am C/A G/A D/A Am C/A G D
night
You make me feel
oh so right
I'm saying oh no not
Am C/A G/A D/A Am C/A G D
Ah
Break-out
to-night
You got-ta let me go
Solo


E
Am
C/A
G/A
D/A
Am
C/A
G
D
Break-out
HC
cho
8va
Am
C/A
G/A
D/A
Am
C


G
D
Break-out
Am
C/A
G/A
D/A
oh
oh
oh
oh
oh
cho
U
P
cho
D
Arm
Arm.
H
P
Am
C/A
G/A
D/A
Break-out
Am
C/A
oh
oh
oh
oh
oh
oh
oh
oh
8va
H
S
P
8


G/A
D/A
Am
C/A
G
D
Break-out
oh
oh
oh
oh
oh
oh
8va
Acm.
Acm.
T
A
B


Am
C/A
G/A
D/A
Am
C/A
G
D
Break-out
oh
oh
oh
oh
oh
oh
oh
oh
8va
cho
T
A
B



F. O.

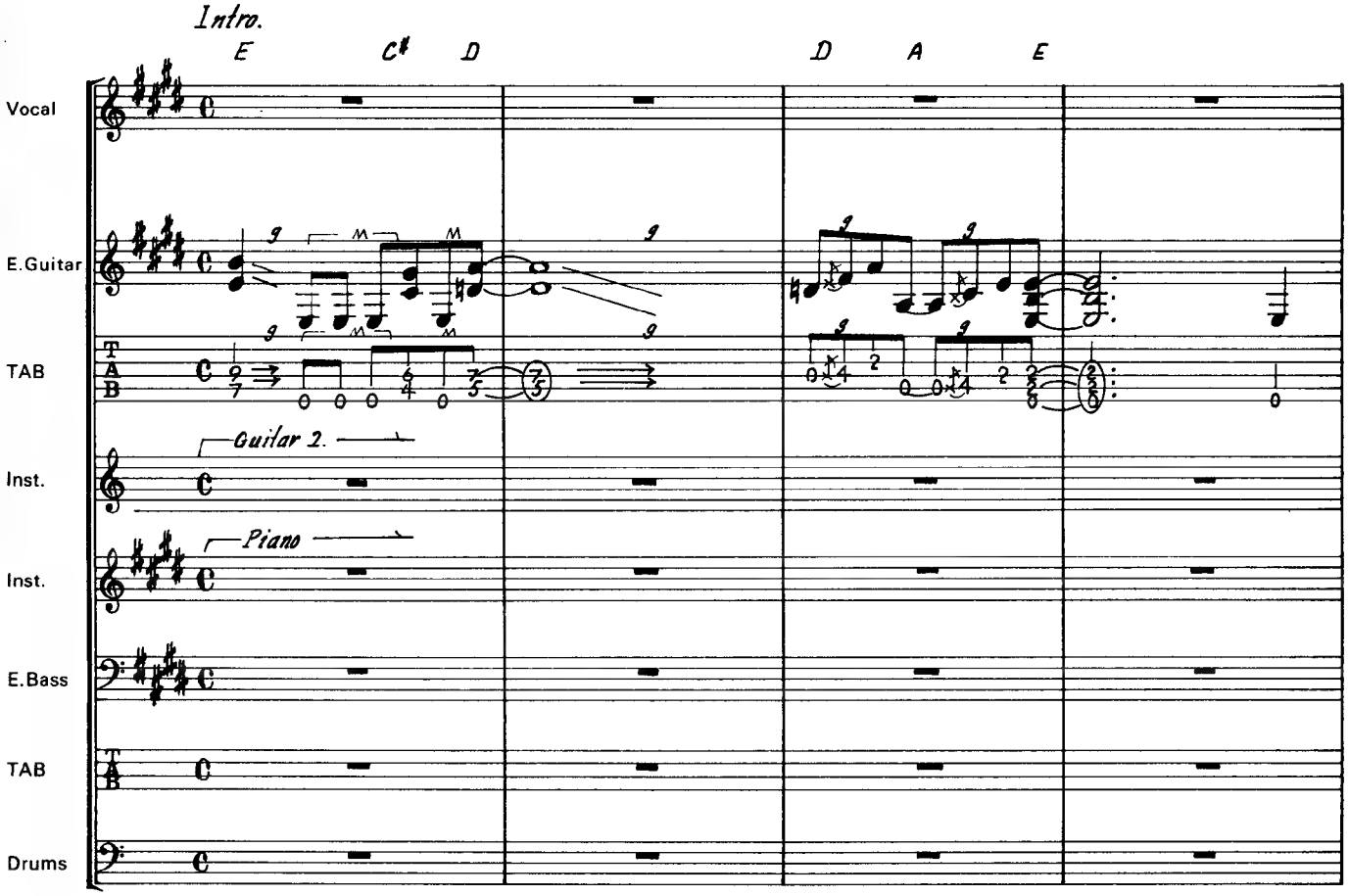
GET READY

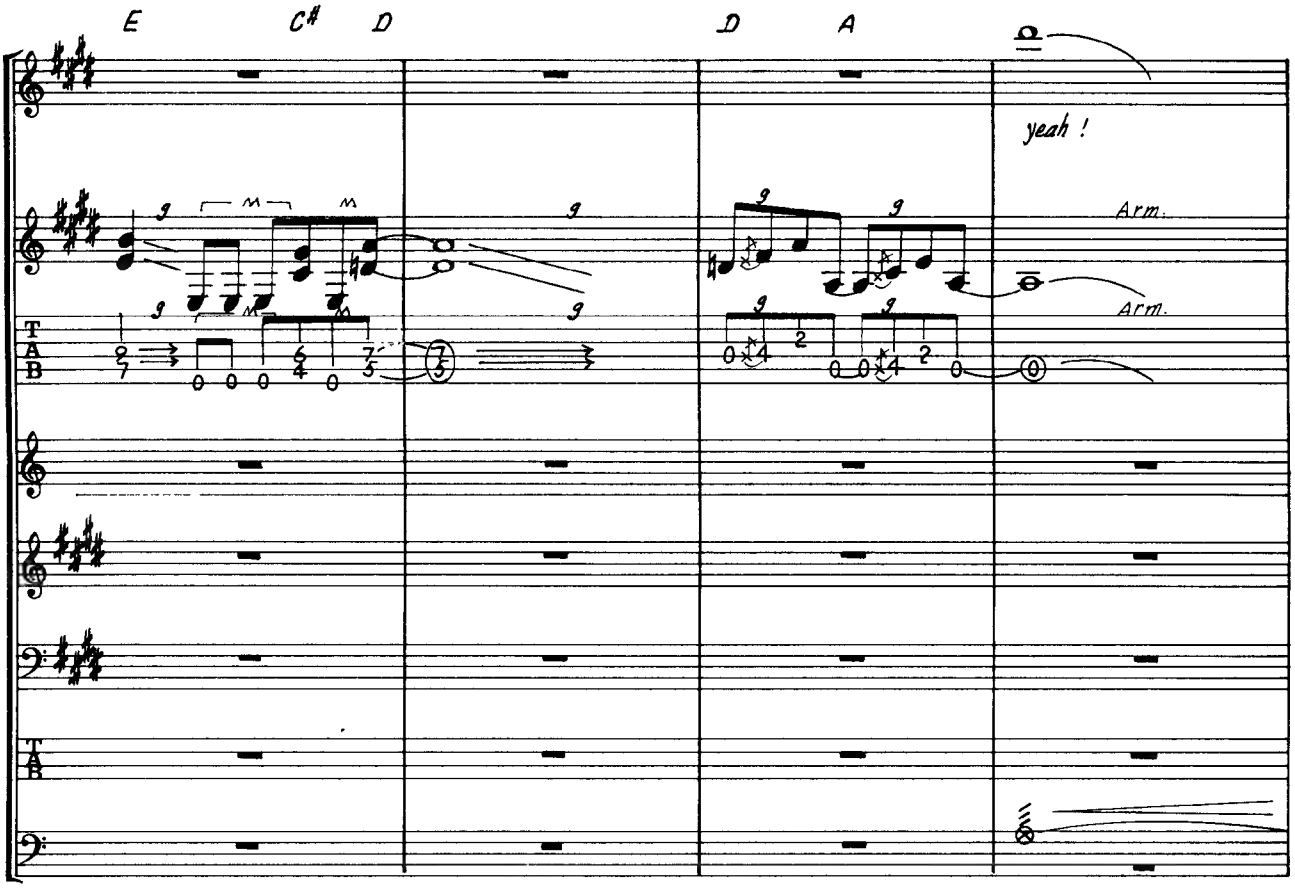
겟 레디

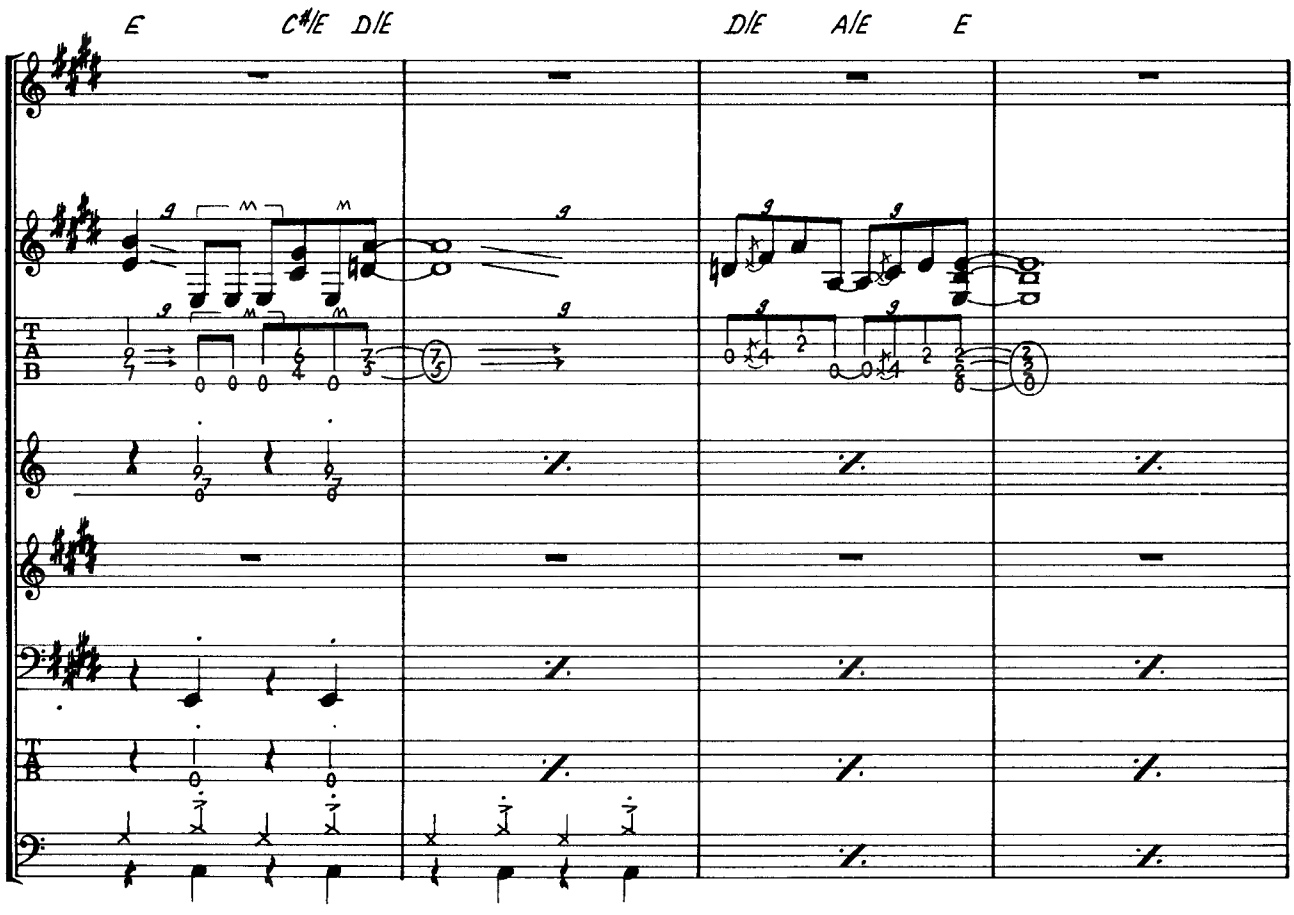
Words & Music by J. Bon Jovi & R. Sambora

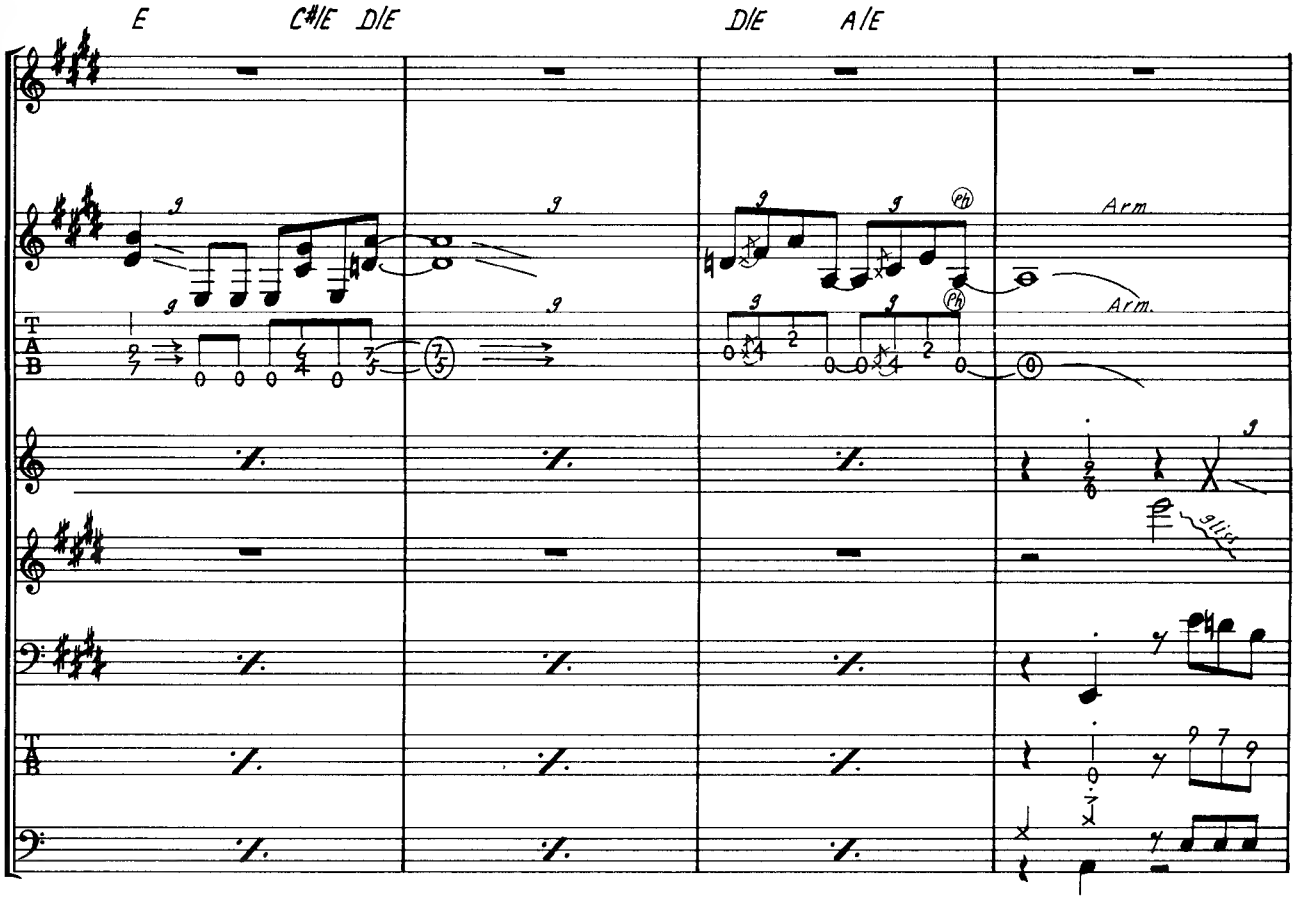
현재는 록의 분류도 극히 다양해져 파워 메탈이니, LA메탈이니 뭐니 하고 뜻도 알 수 없는 것으로까지 발전하고 있으나 한 옛날에는 브리티쉬 록과 아메리칸 록의 2개로 크게 나눌 수가 있었다. 중후하고 어딘가 마이너한 브리티쉬에 대해서 나라가 넓기 때문인 것만은 아니겠지만 상쾌하고 밝은 아메리칸 록이라는 대조적인 스타일은 음악 팬 사이에서도 곧잘 화제가 된 것이지만 이 곡은 바로 아메리칸 스타일이라고 말할 수 있다.

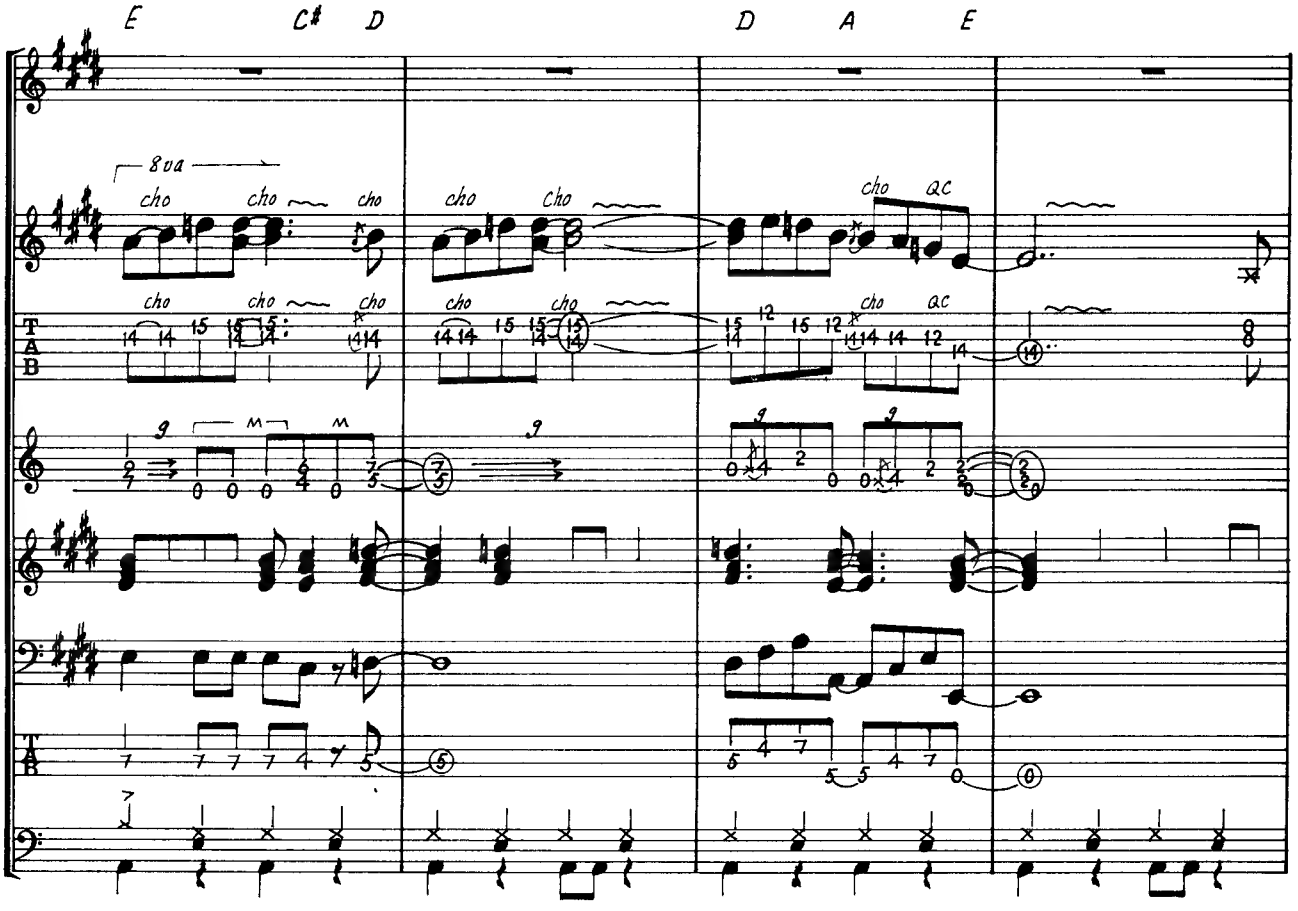
기타의 리프에서는 개방현을 많이 사용하고 있음으로 다른 개방현이 노이즈가 되지 않도록 조심해서 플레이한다. 솔로에서도 Ⓓ의 3마디째가 개방현을 섞은 트릭키한 플레이가 돼 있다. 프레이즈 자체는 어렵지 않지만 3잇단음표의 리듬에 끼워넣는 일이 어려울 것이다. 또 실제로는 도중에서 더빙된 곳도 있고 그대로 플레이하는 경우는 포지션 이동도 격렬함으로 그와 같은 곳은 각자의 필링으로 대처하기 바란다. 절대로 어렵지 않음으로 신중히 노력하면 반드시 훌륭한 연주가 될 것이다. 연주자체는 그다지 어려운 것이 아니므로 코러스를 서로 엮어가는 것등도 시원스럽게 결정하자.

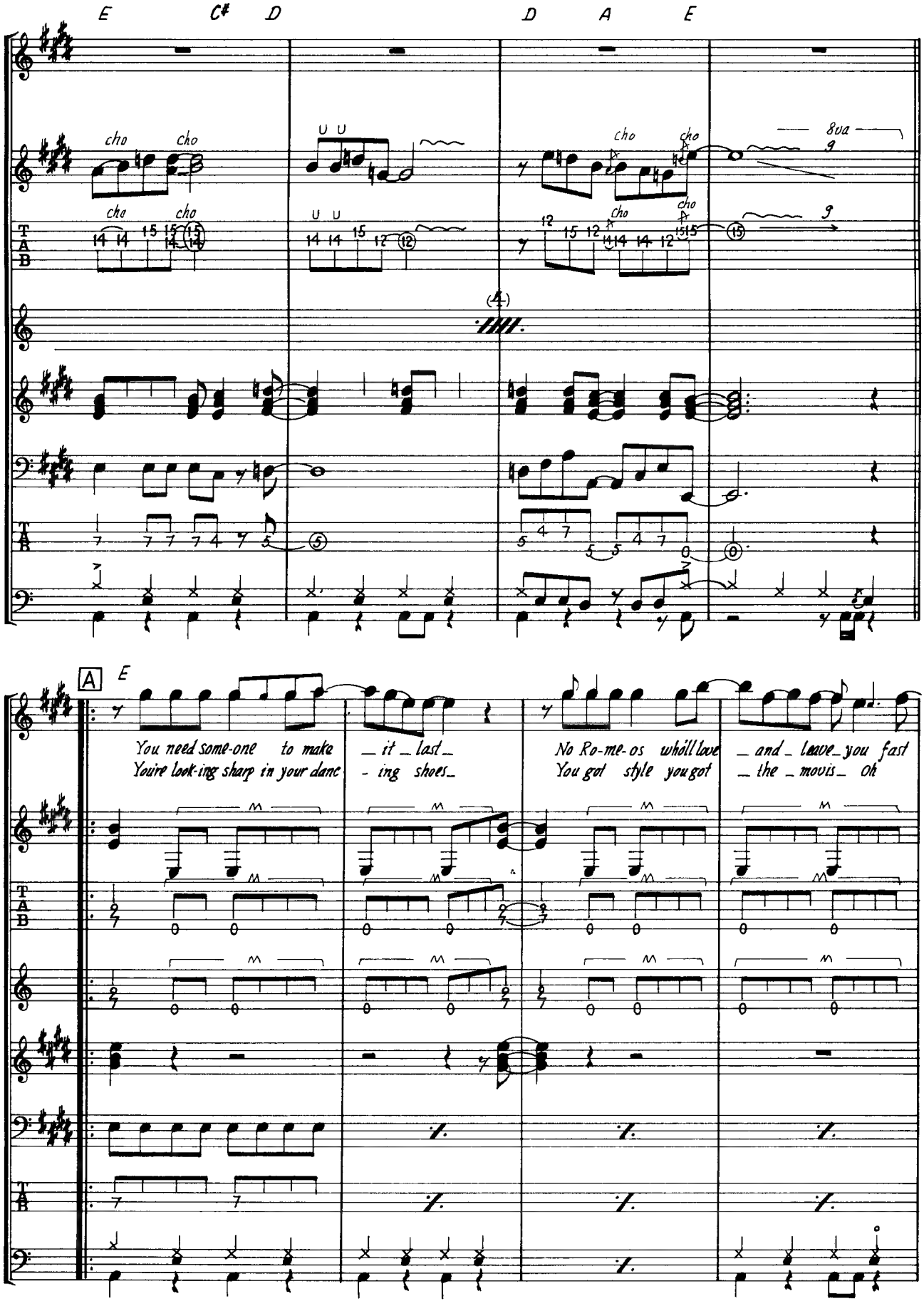


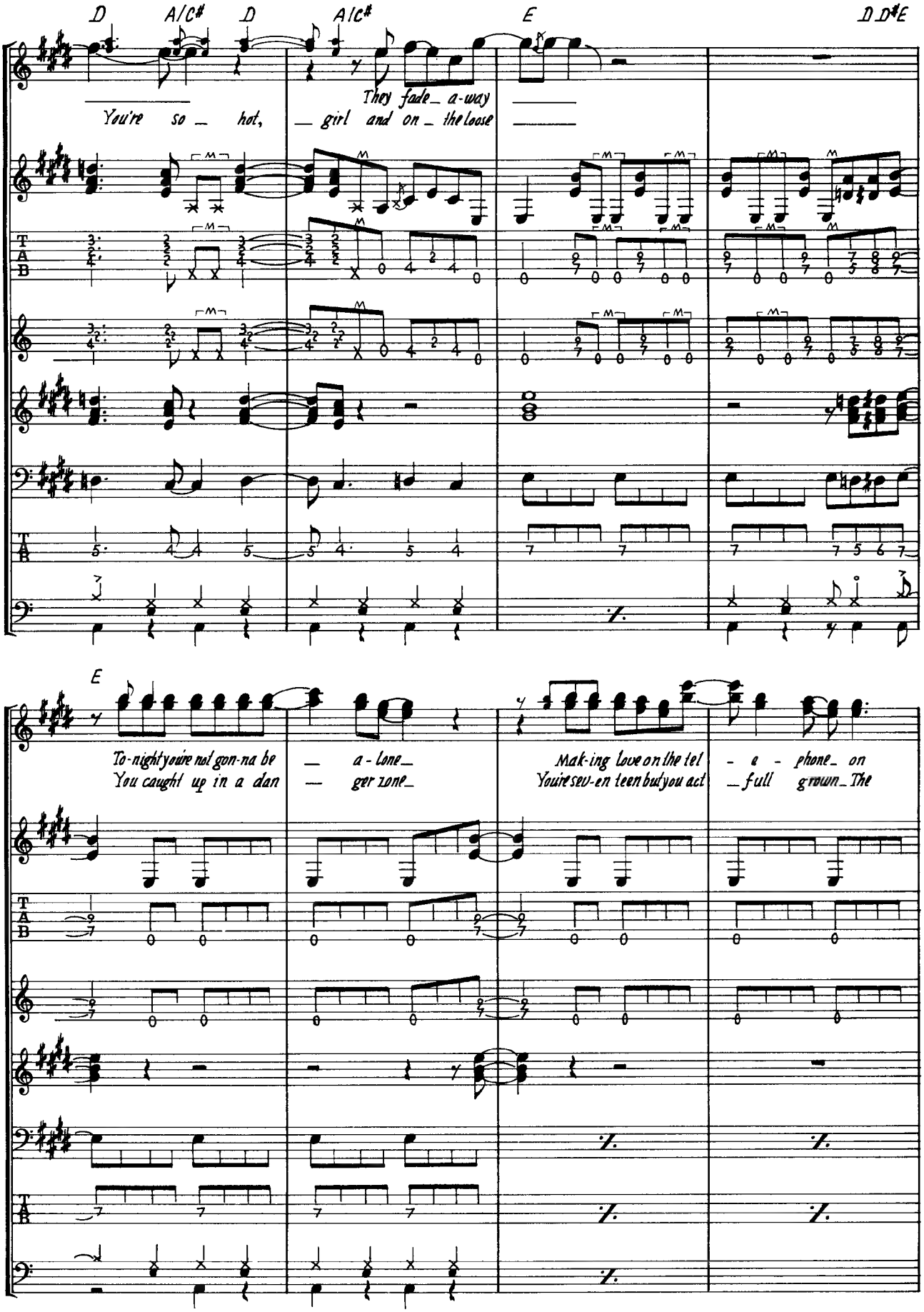

E
C#
D
D
A
yeah !
Arm.
Arm.
T
A
B

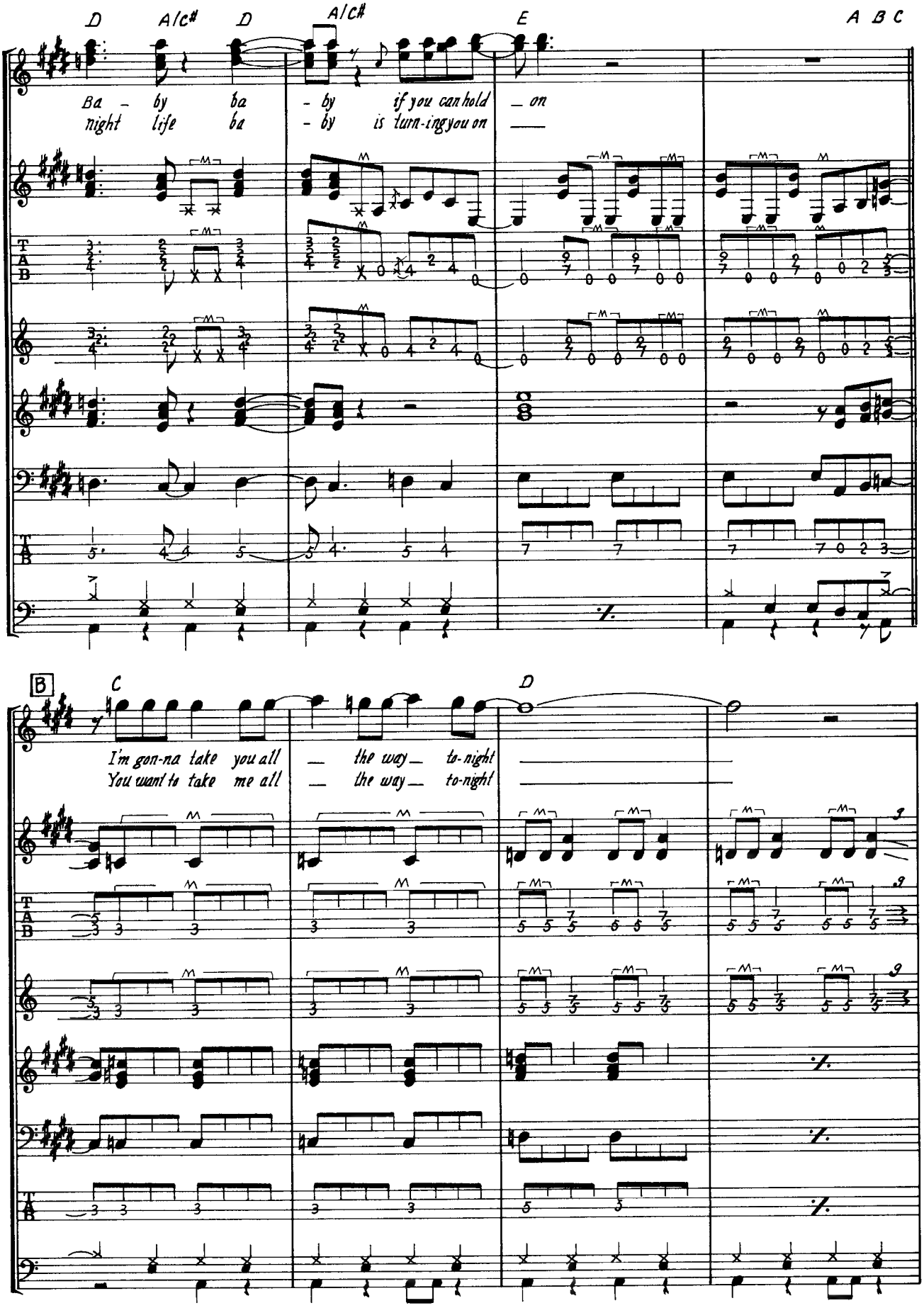

E
C#/E
D/E
D/E
A/E
E
T
A
B

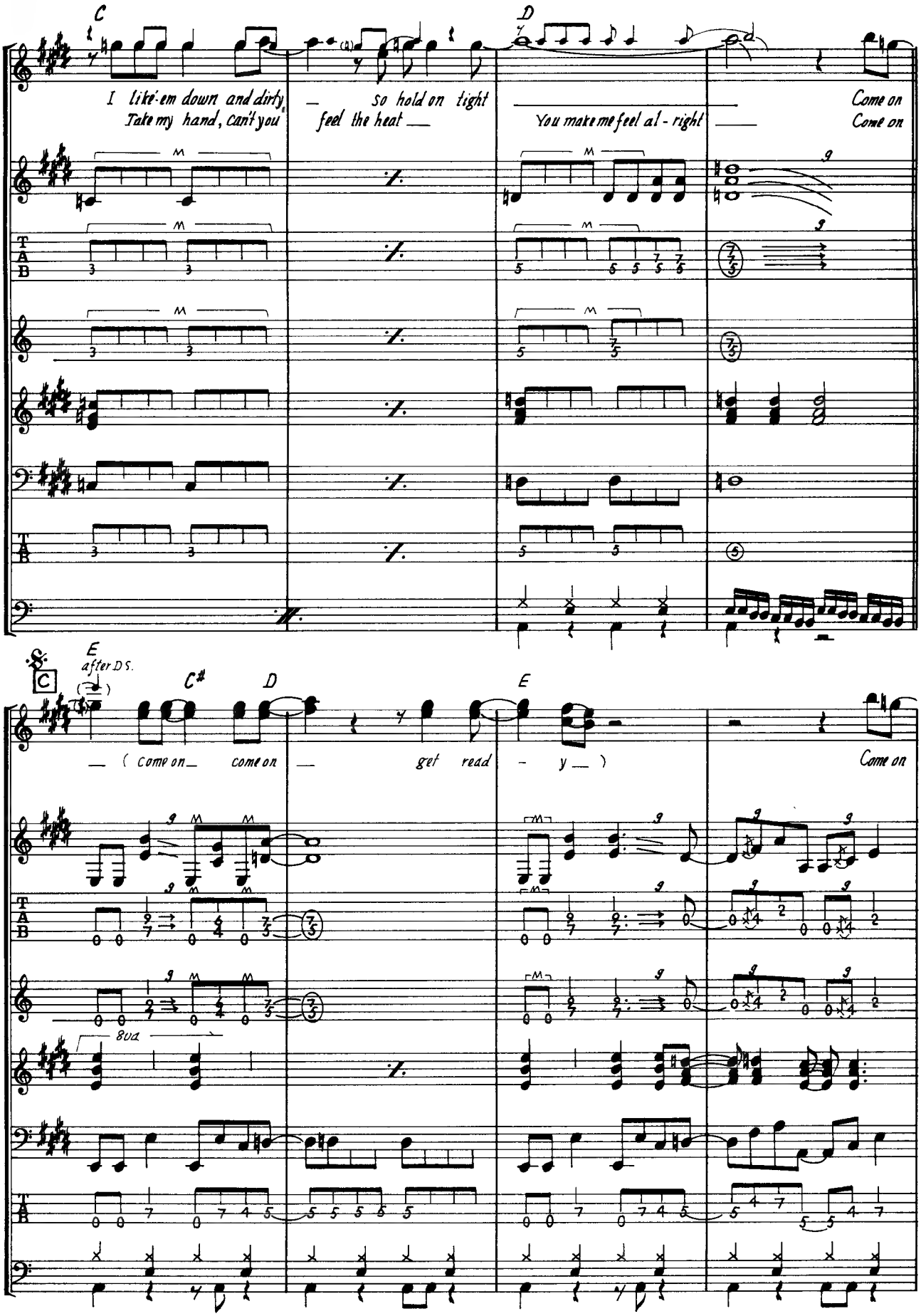

E
C#/E
D/E
D/E
A/E
Arm.
Arm.
gliss.

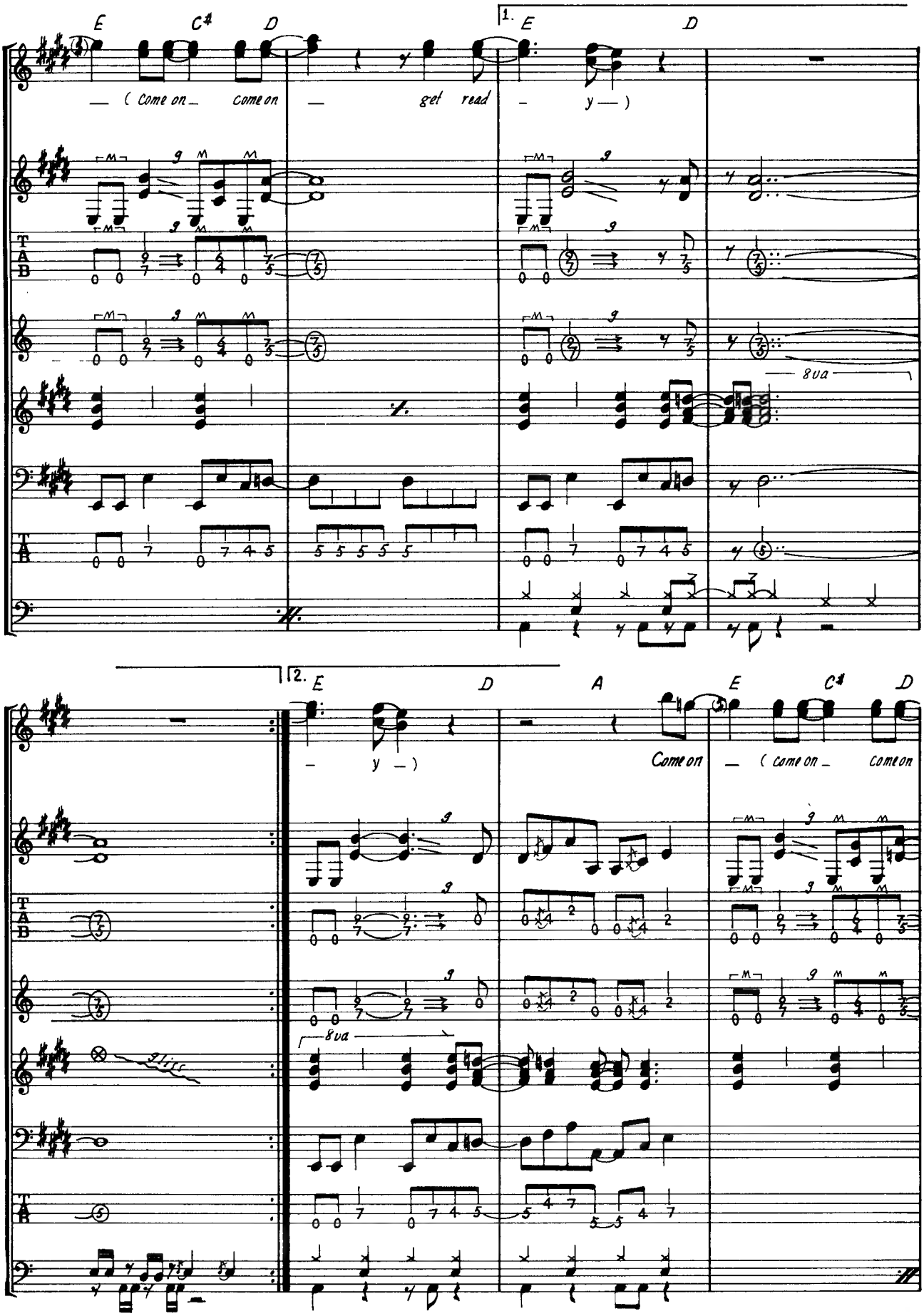

E
C#
D
D
A
E
8va
cho
QC

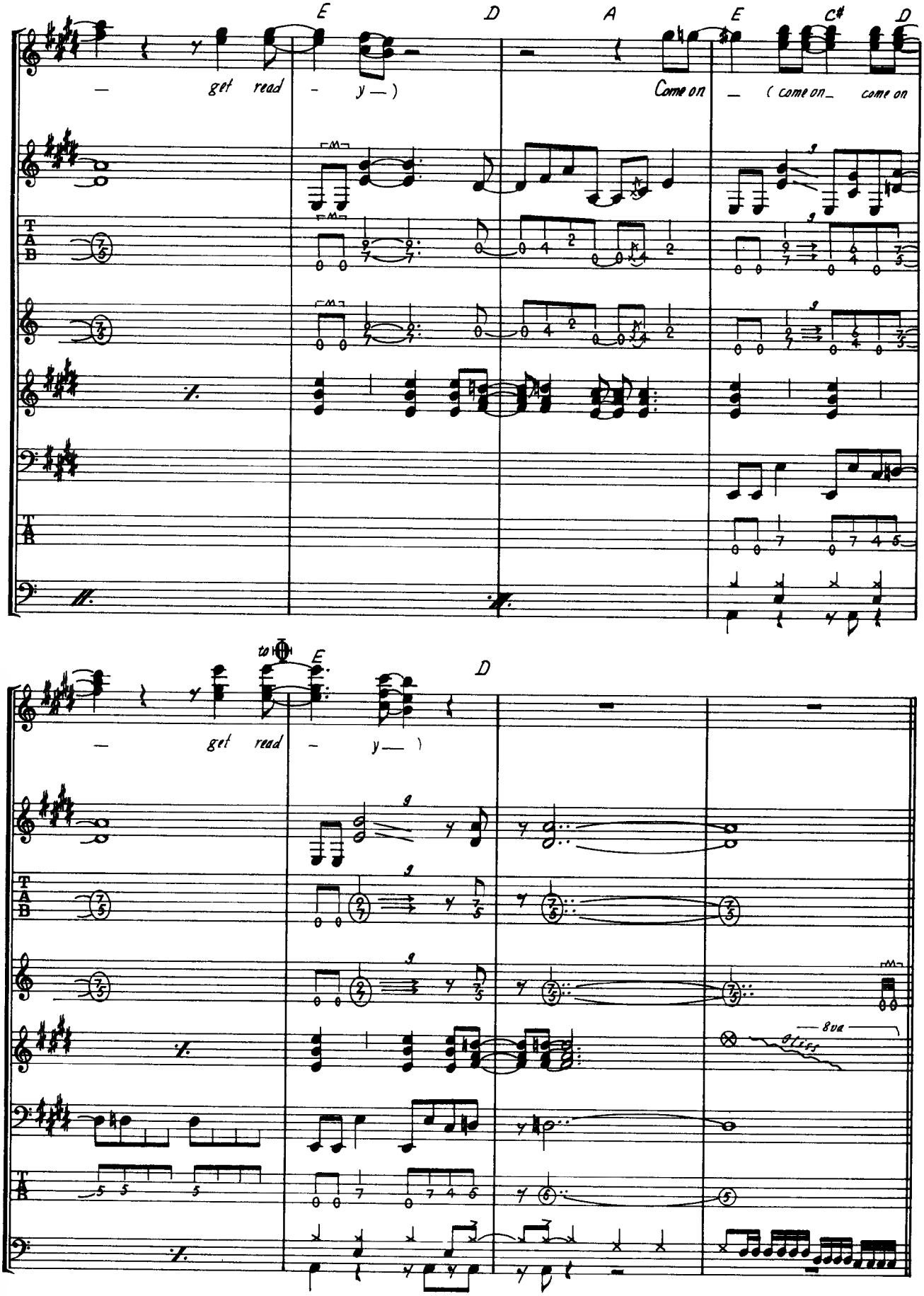

E
C♯
D
D
A
E
cho
cho
8va
(4)
A
E
You need some-one to make it last
You're look-ing sharp in your dance - ing shoes
No Ro-me-os who'll love and leave you fast
You got style you got the movis Oh

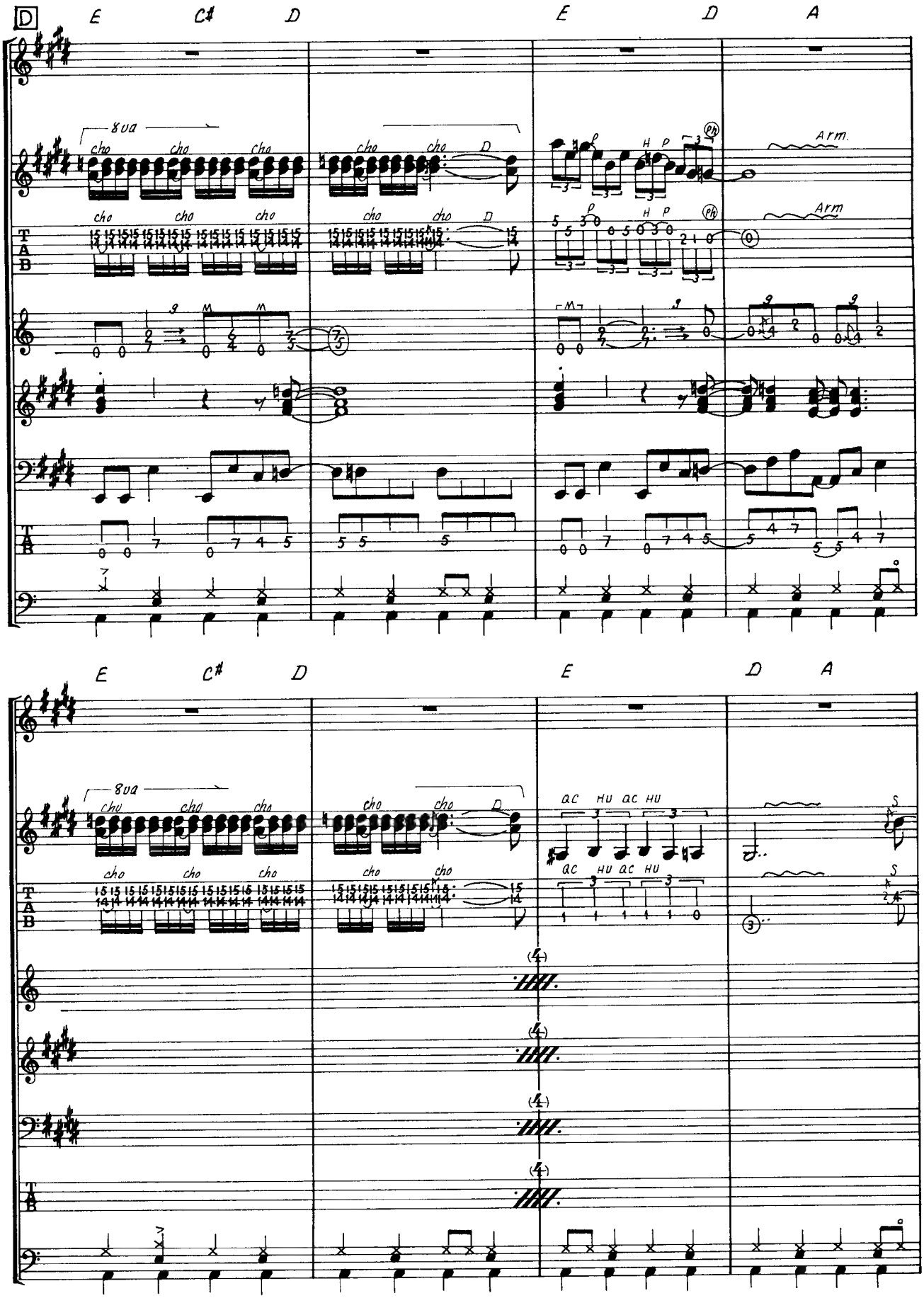

D A/C# D A/C# E D D#E
You're so hot, girl and on the loose They fade a-way
E
To-night you're not gon-na be a-lone You caught up in a dan ger zone
Mak-ing love on the tel e phone on Youre sev-en teen but you act full grown The

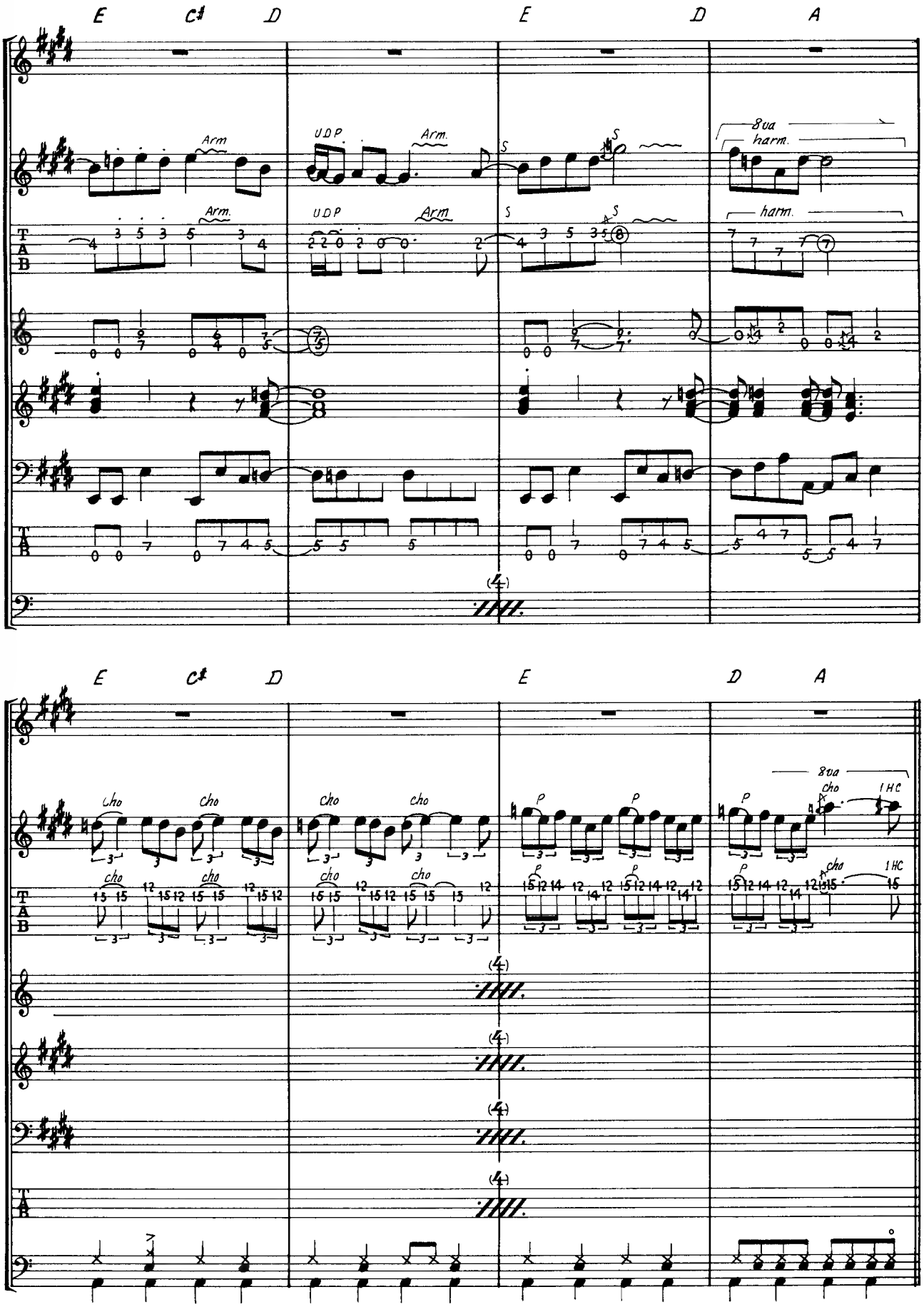

D
A/C#
D
A/C#
E
A B C
Ba - by ba - by if you can hold on
night life ba - by is turn-ing you on
B
C
D
I'm gon-na take you all the way to-night
You want to take me all the way to-night

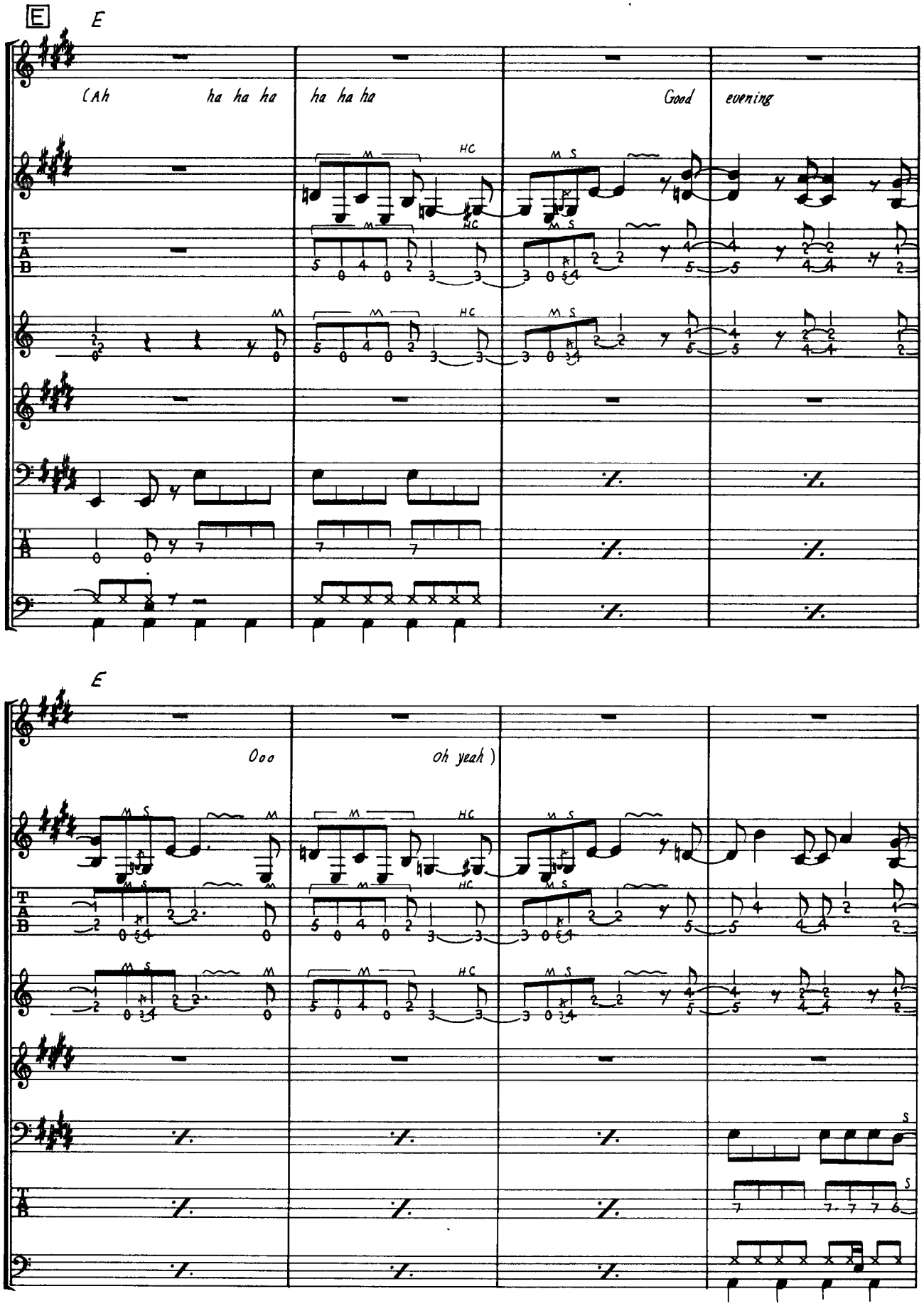

C
D
I like 'em down and dirty
Take my hand, can't you
So hold on tight
feel the heat
You make me feel al - right
Come on
Come on
E
after D.S.
C♯
D
E
(come on
come on
get read
- y)
Come on
8va

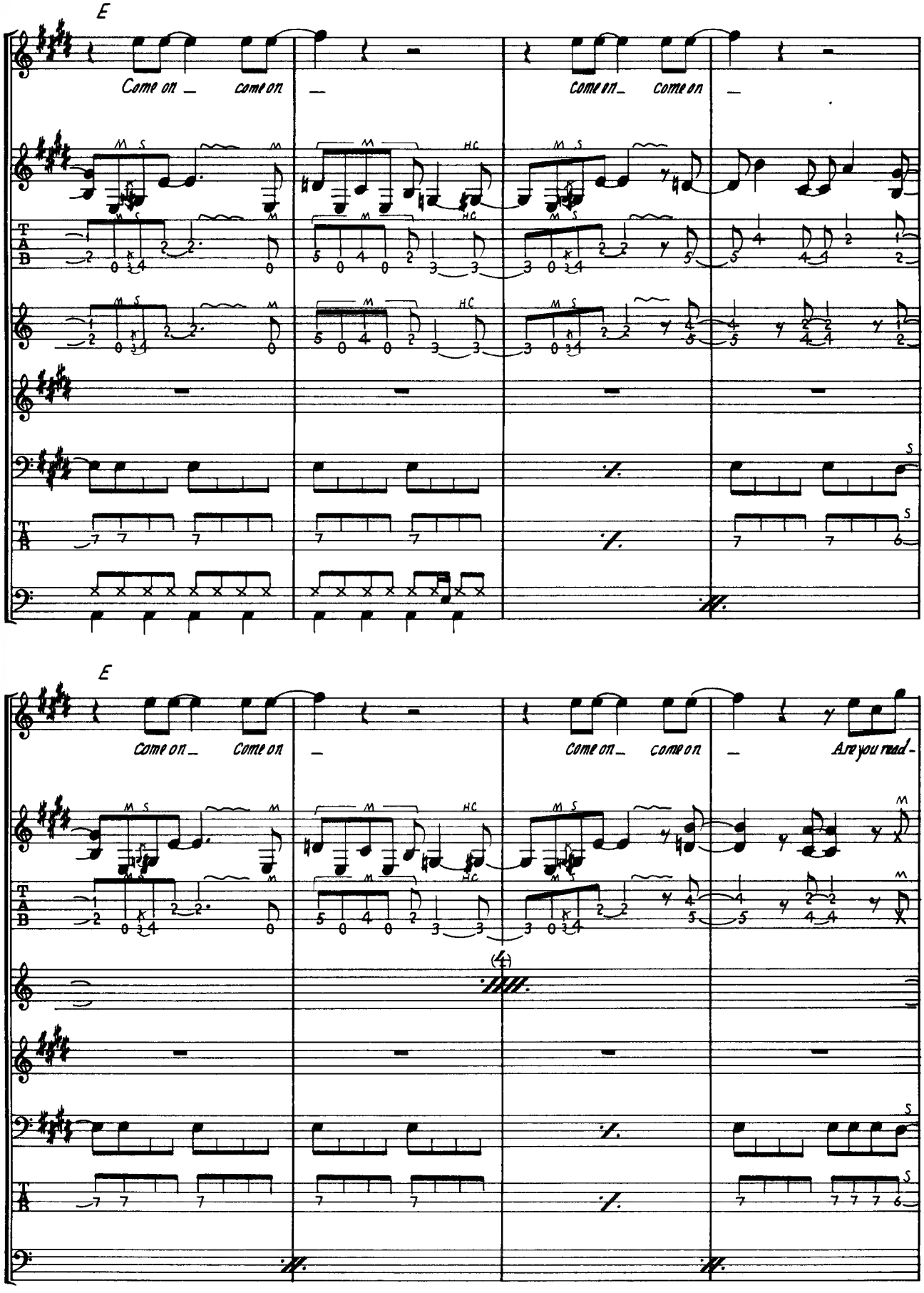

E C♯ D
1. E D
— (Come on — come on — get read — y —)
8va
2. E D A E C♯ D
— y —)
Come on — (come on — come on
8va
9 lisc

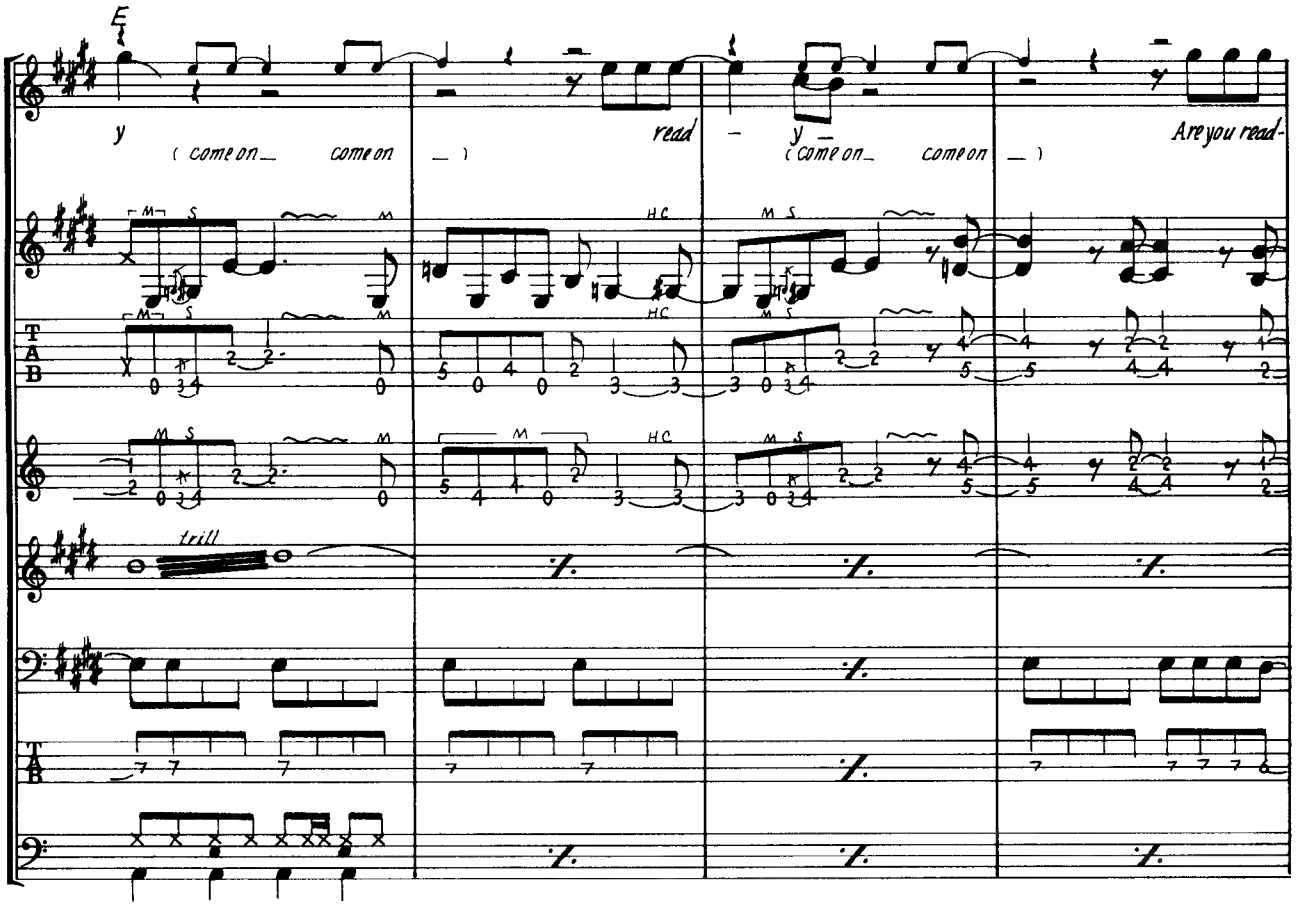

E D A E C# D
— get read - y —)
Come on — (come on — come on
to
E D
— get read - y —)
8va
Gliss

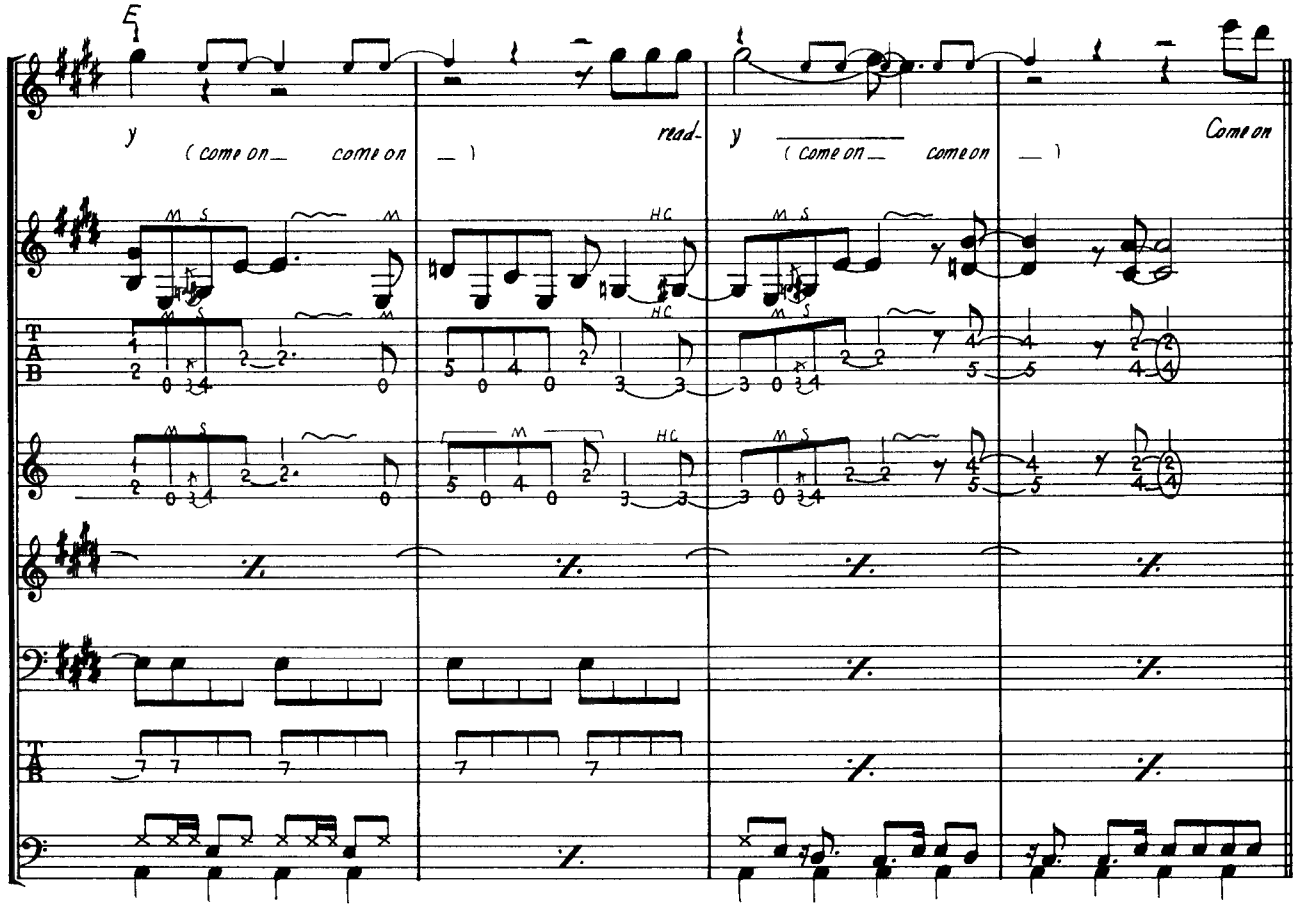

D
E C# D E D A
8va
cho cho cho cho cho D
Arm.
Arm
E C# D E D A
8va
cho cho cho cho cho D
QC HU QC HU
S


E
C♯
D
E
D
A
Arm.
U.D.P.
S
8va
harm.
cho
P
1 H.C.

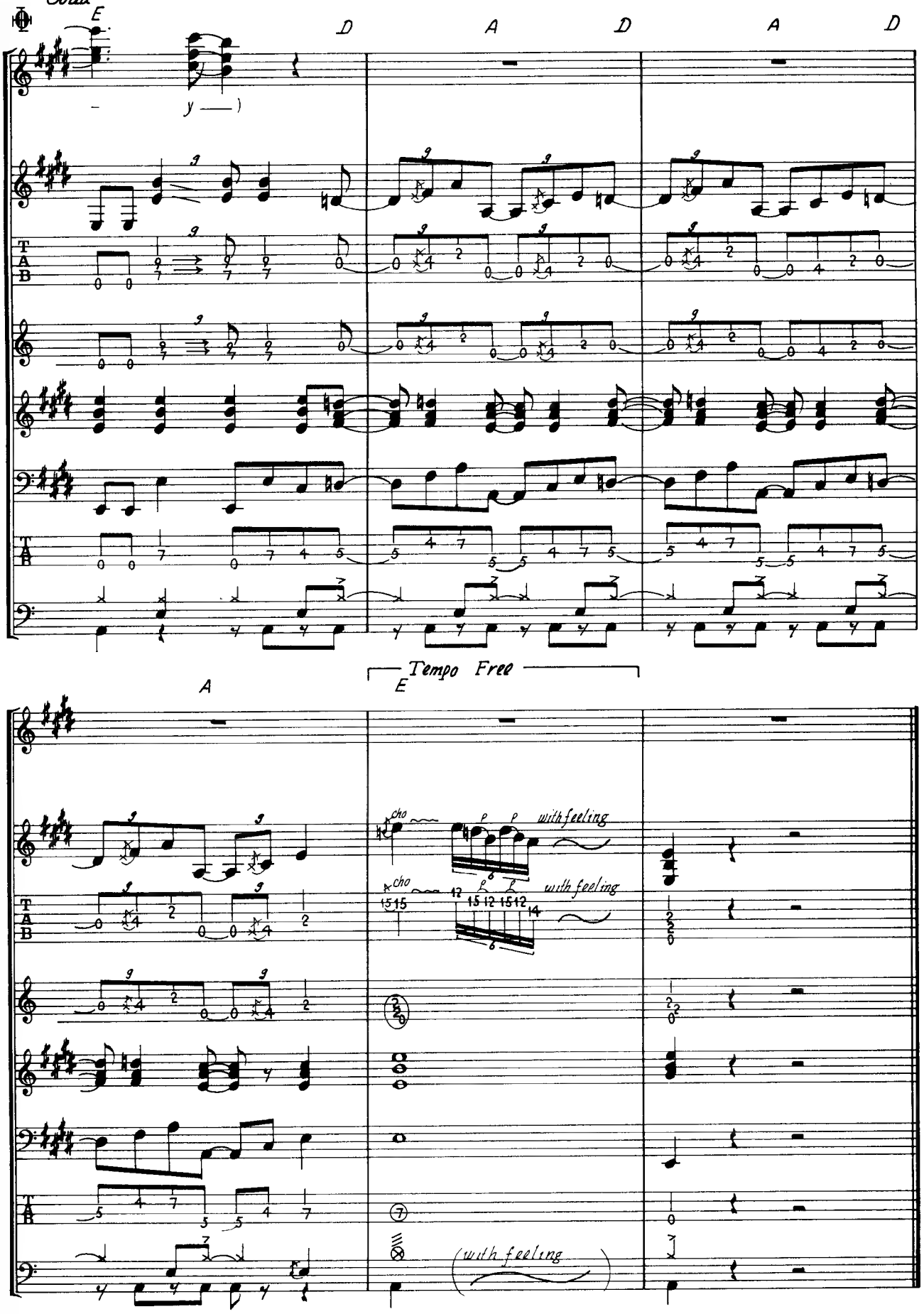

E
(Ah ha ha ha ha ha ha Good evening
E
Ooo oh yeah)


E
Come on _ come on _
come on _ come on _
E
Come on _ Come on _
come on _ come on _
Are you read -





D.S. to C
(with Straight)

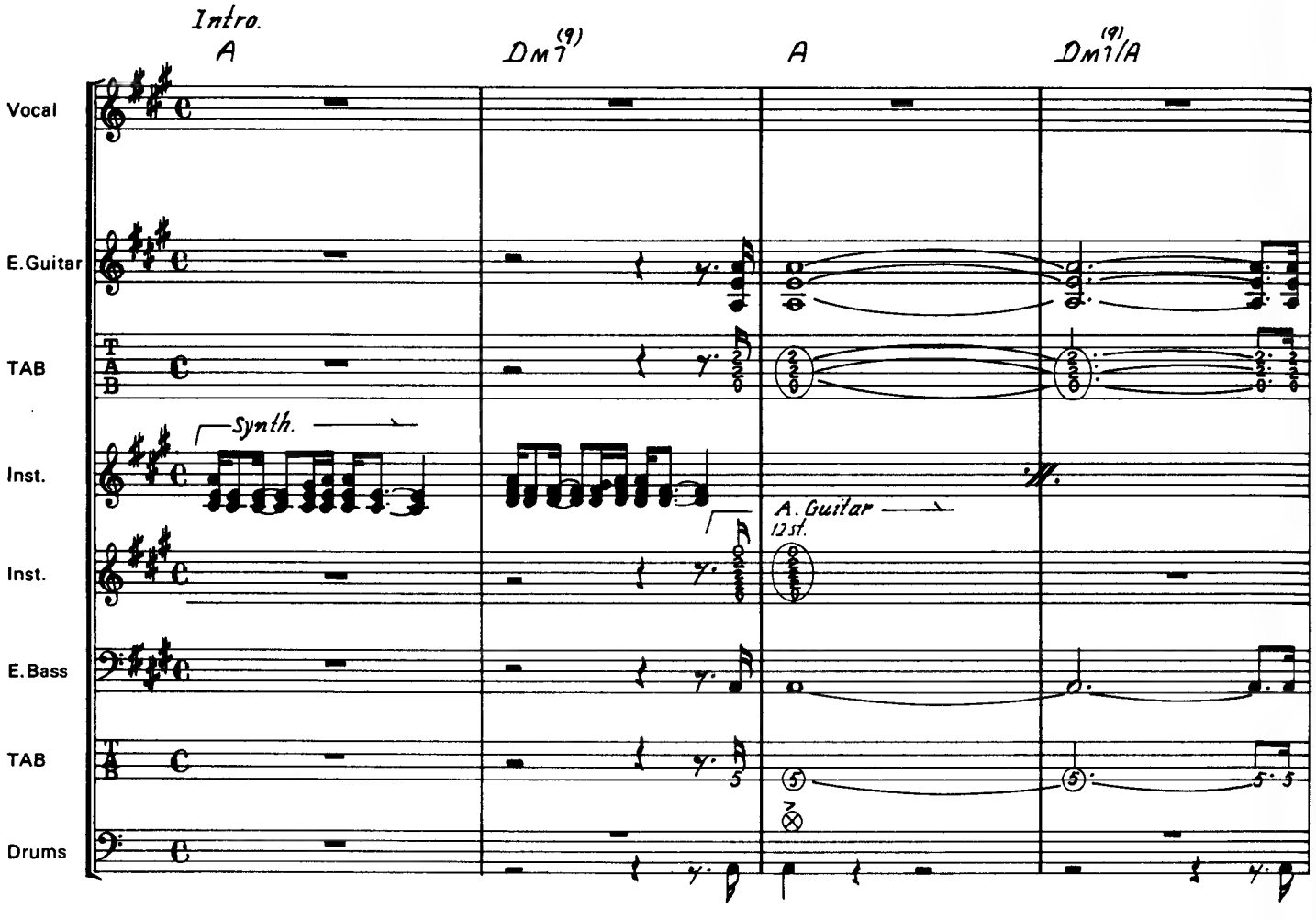

Coda
E
D
A
D
A
D
Tempo Free
E
A
cho
with feeling
with feeling
with feeling

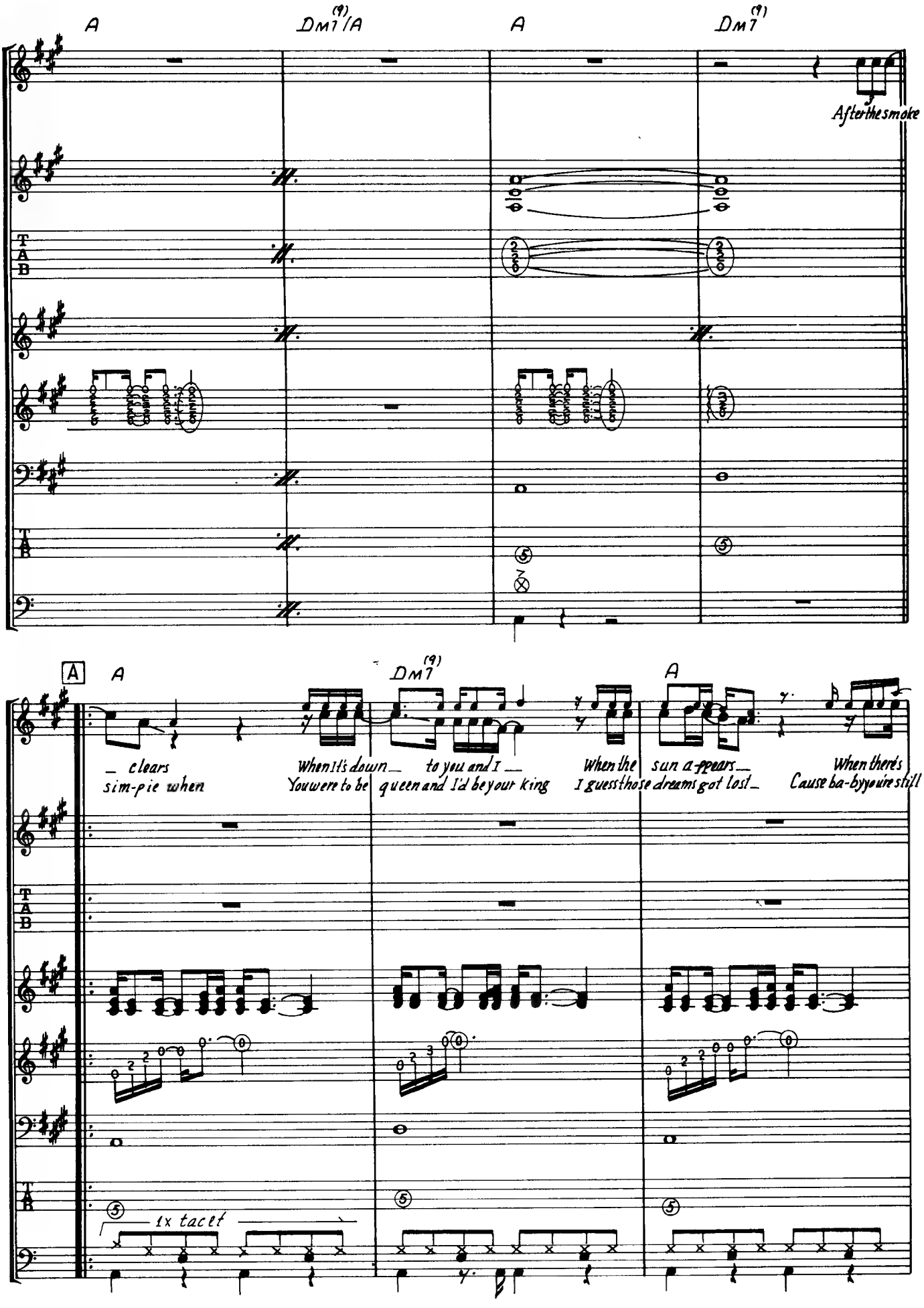
SILENT NIGHT

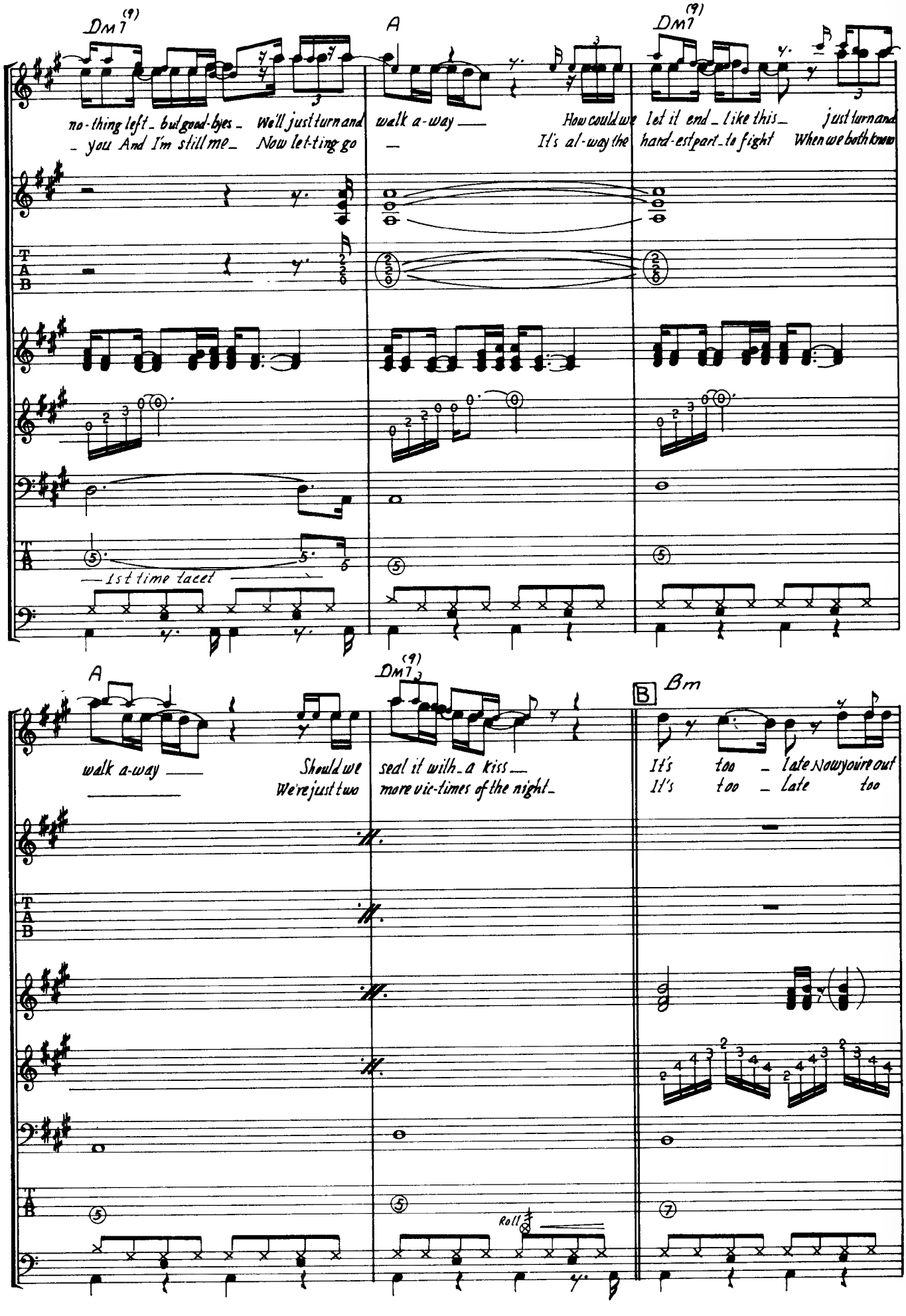
사일런트 나잇

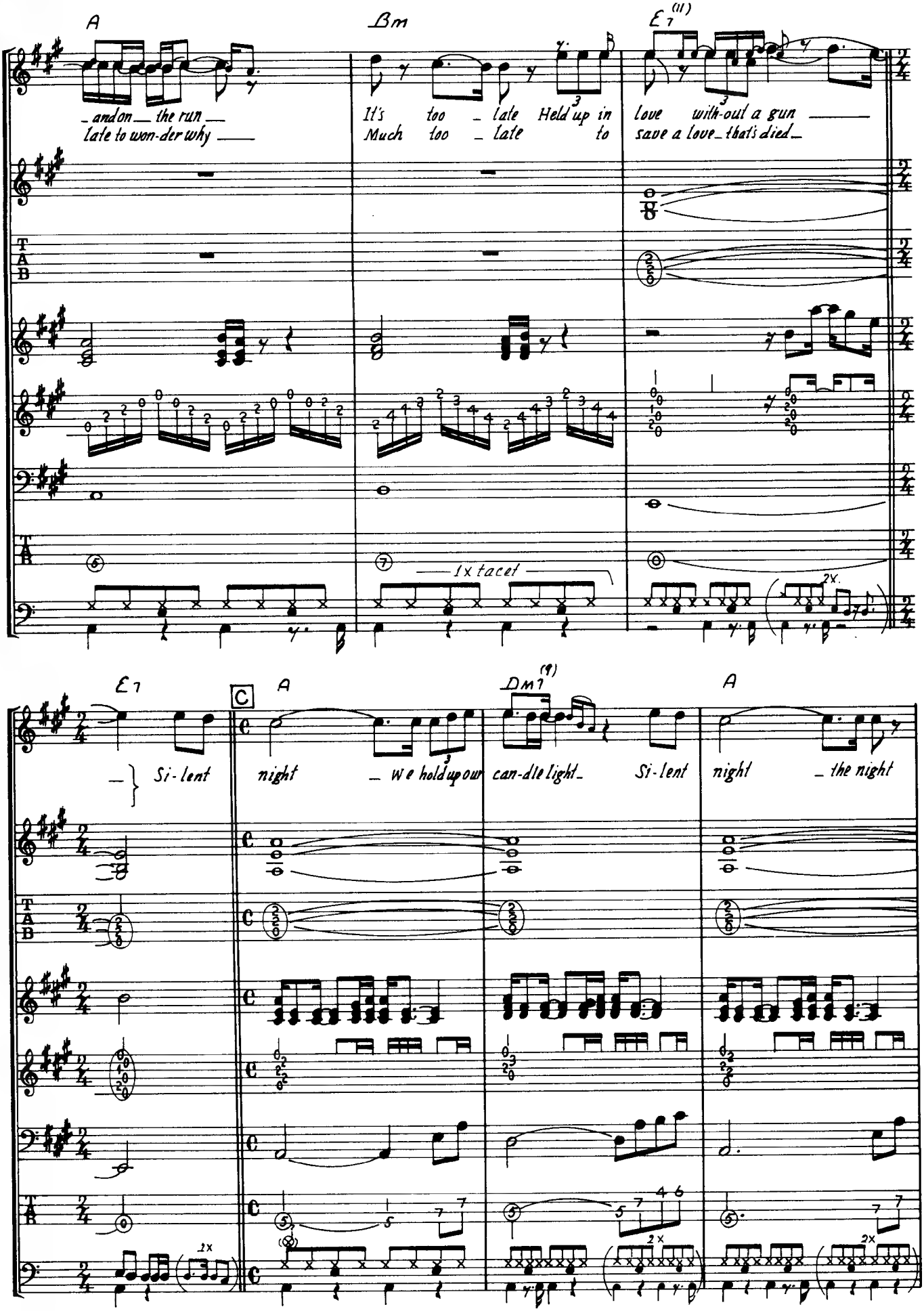
Words & Music by J. Bon Jovi

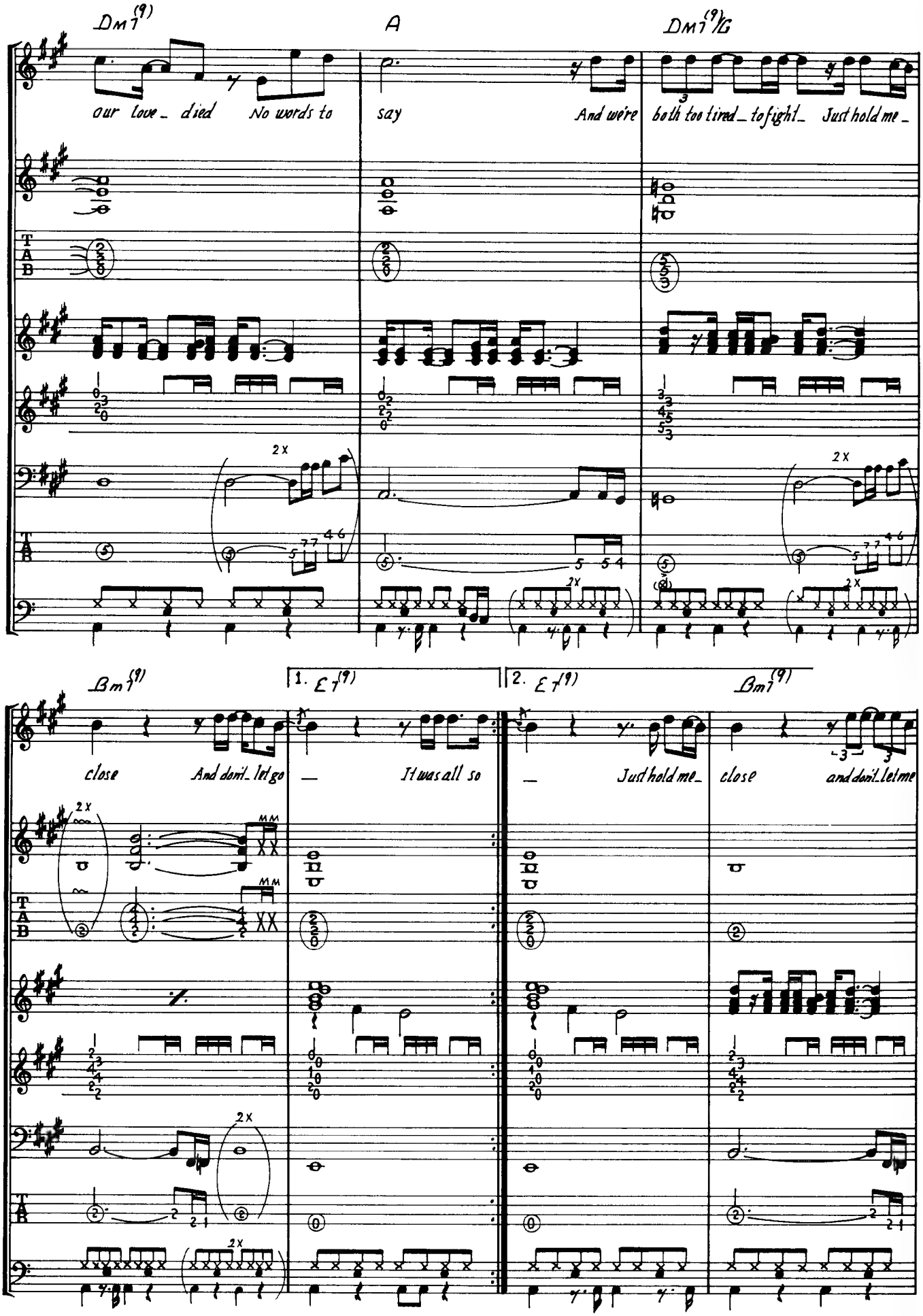
인트로의 신서사이저는 부라스 계통의 사운드이다. 16분음표 1개분의 길이가 딜레이 되고 있다. A. Guitar는 싱코페이션을 너무 강조하지 말고 높은음줄을 많이 사용하는 아르페지오풍의 프레이즈로 연주하자. Ⓑ 아랫단의 신서는 스트링스 계통의 사운드이다. Ⓓ는 기타 애드립 파트, 1마디와 끝마디에 나오는 16분음표 프레이즈는 1음 간격으로 피킹하여 그 사이의 음은 암으로 내고 있다. 5, 7마디는 매우 세밀한 음으로 되어 있다. 왼손은 별로 문제없지만 오른손은 정확한 얼터네이트 피킹으로 한음한 음을 깨끗이 내자. 7마디 아랫단의 기타는 더빙된 것으로 메인 기타에 대응하는(1박씩 빗겨감) 프레이즈이다. 서로 정확히 연주하지 않으면 음표가 세밀한 만큼 엉키기 쉬움으로 주의하자.

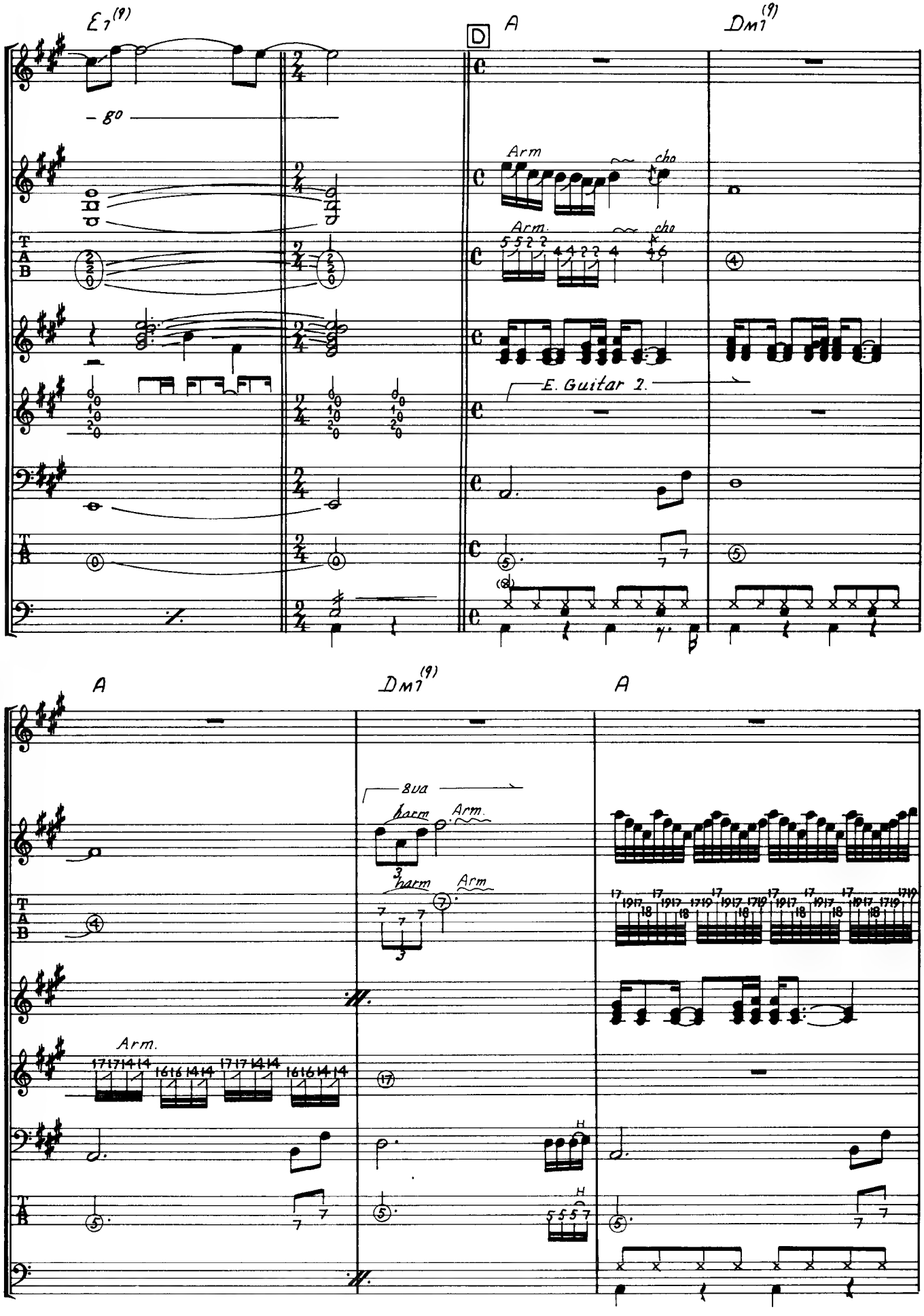


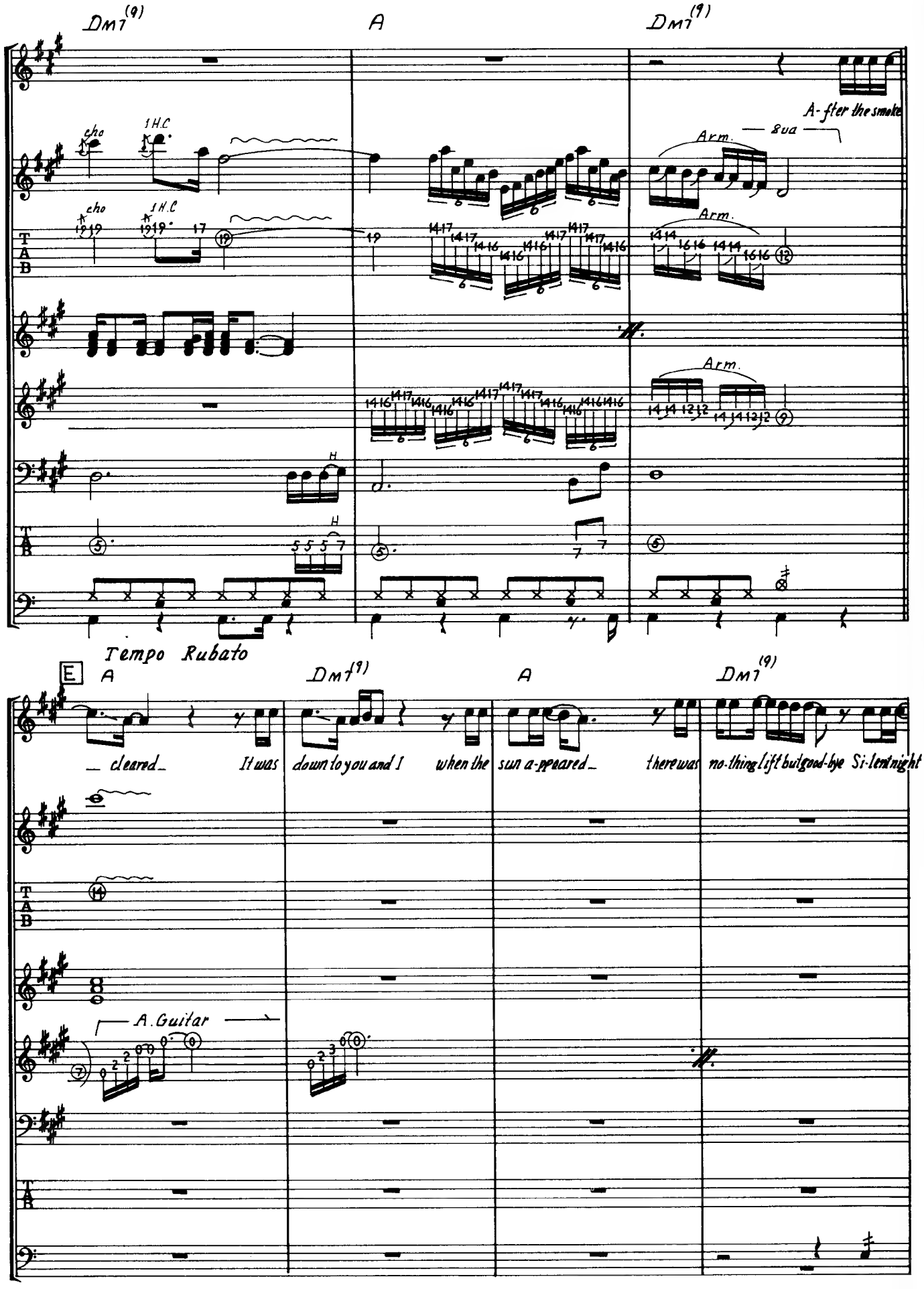

A
DM7(9)/A
A
DM7(9)
After the smoke
A
A
DM7(9)
A
_ clears
sim-pie when
When It's down_ to you and I_
You were to be queen and I'd be your king
When the sun a-ppears_
I guess those dreams got lost_
When there's
Cause ba-by you're still
1x tacet

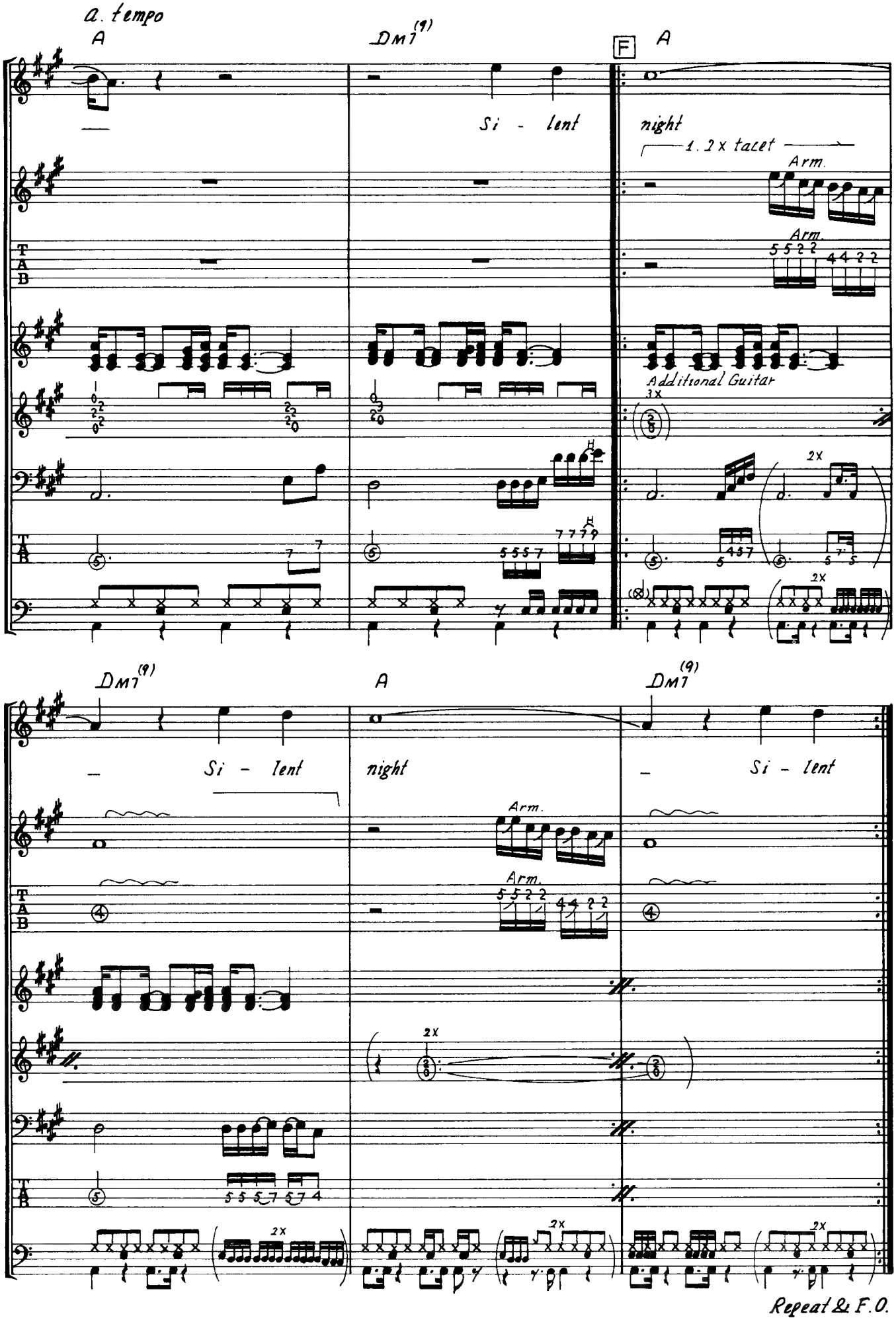

DM7 (9)
A
DM7 (9)
no-thing left_ but good-byes_ We'll just turn and walk a-way
_ you And I'm still me_ Now let-ting go
How could we let it end_ like this_ just turn and
It's al-way the hard-est part_ to fight When we both know
1st time tacet
A
DM7 (9)
B
Bm
walk a-way
Should we seal it with_ a kiss
We're just two more vic-tims of the night_
It's too_ late Now you're out
It's too_ late too
Roll


A
Bm
E7 (11)
_ and on _ the run _
late to won-der why _
It's too _ late Held up in
Much too _ late to
love with-out a gun _
save a love _ that's died _
1x tacet
2x
E7
C
A
Dm7 (9)
A
Si-lent
night _ We hold up our
can-dle light _
Si-lent
night _ the night
2x
2x
2x


Dm7(9)
A
Dm7(9)/G
our love_ died No words to say And we're both too tired_ to fight_ Just hold me_
Bm7(9)
1. E7(9)
2. E7(9)
Bm7(9)
close And don't_ let go _ It was all so _ Just hold me_ close and don't_ let me


E7(9)
go
D
A
Dm7(9)
Arm
cho
Arm.
cho
E. Guitar 2.
A
Dm7(9)
A
8va
harm
Arm.
harm
Arm
Arm.


Dm7(9)
A
Dm7(9)
A-fter the smoke
cho
1H.C
Arm.
8va
Tempo Rubato
E
A
Dm7(9)
A
Dm7(9)
cleared
It was
down to you and I
when the
sun a-ppeared
there was
no-thing lift but good-bye Si-lent night
A.Guitar

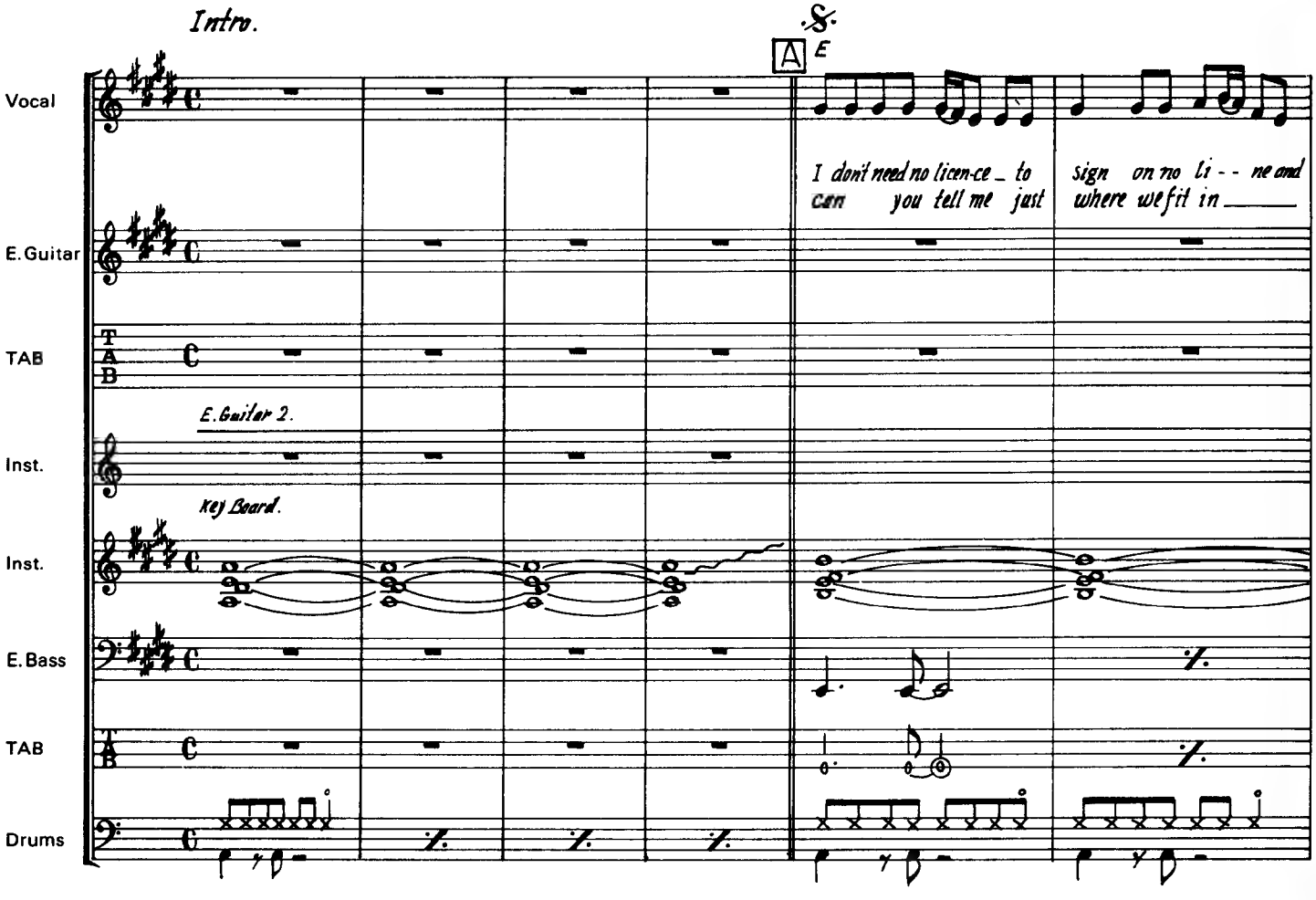

a. tempo
A
DM7(9)
Si - lent
F
A
night
1. 2x tacet
Arm.
Arm.
Additional Guitar
3x
2x
2x
DM7(9)
A
DM7(9)
Si - lent
night
Si - lent
Arm.
Arm.
2x
2x
2x
2x
Repeat & F.O.

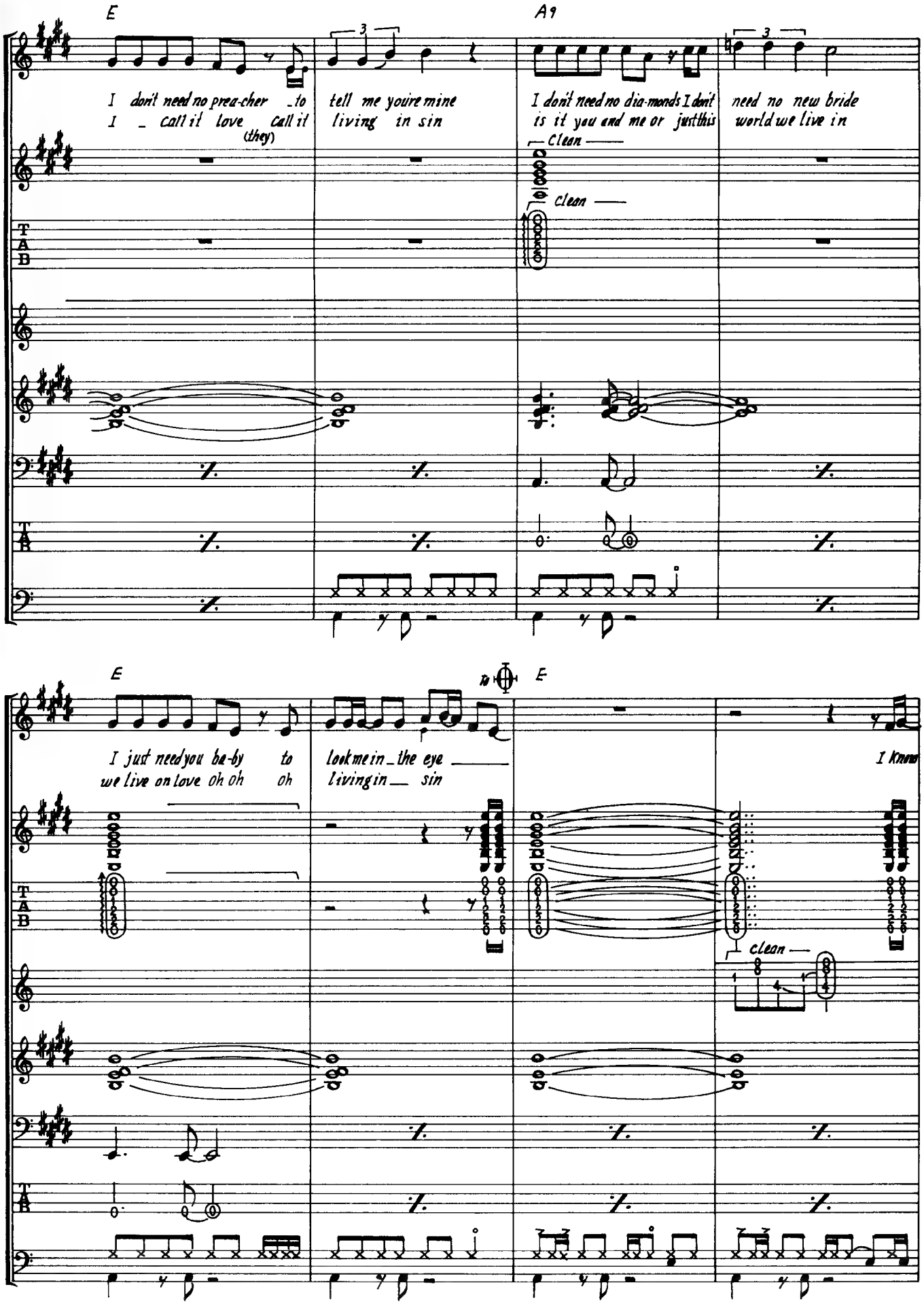
LIVING IN SIN

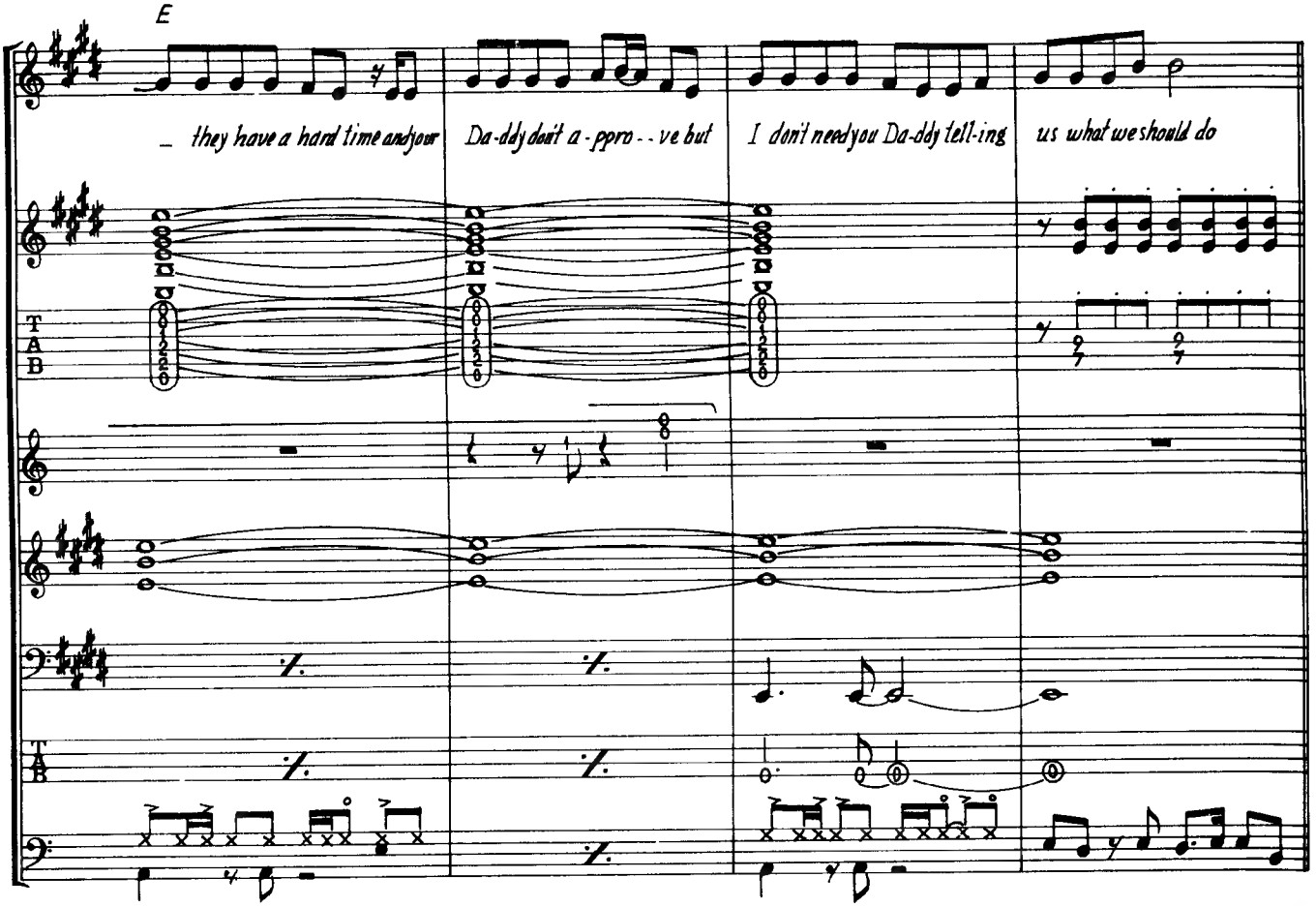
리빙 인 신

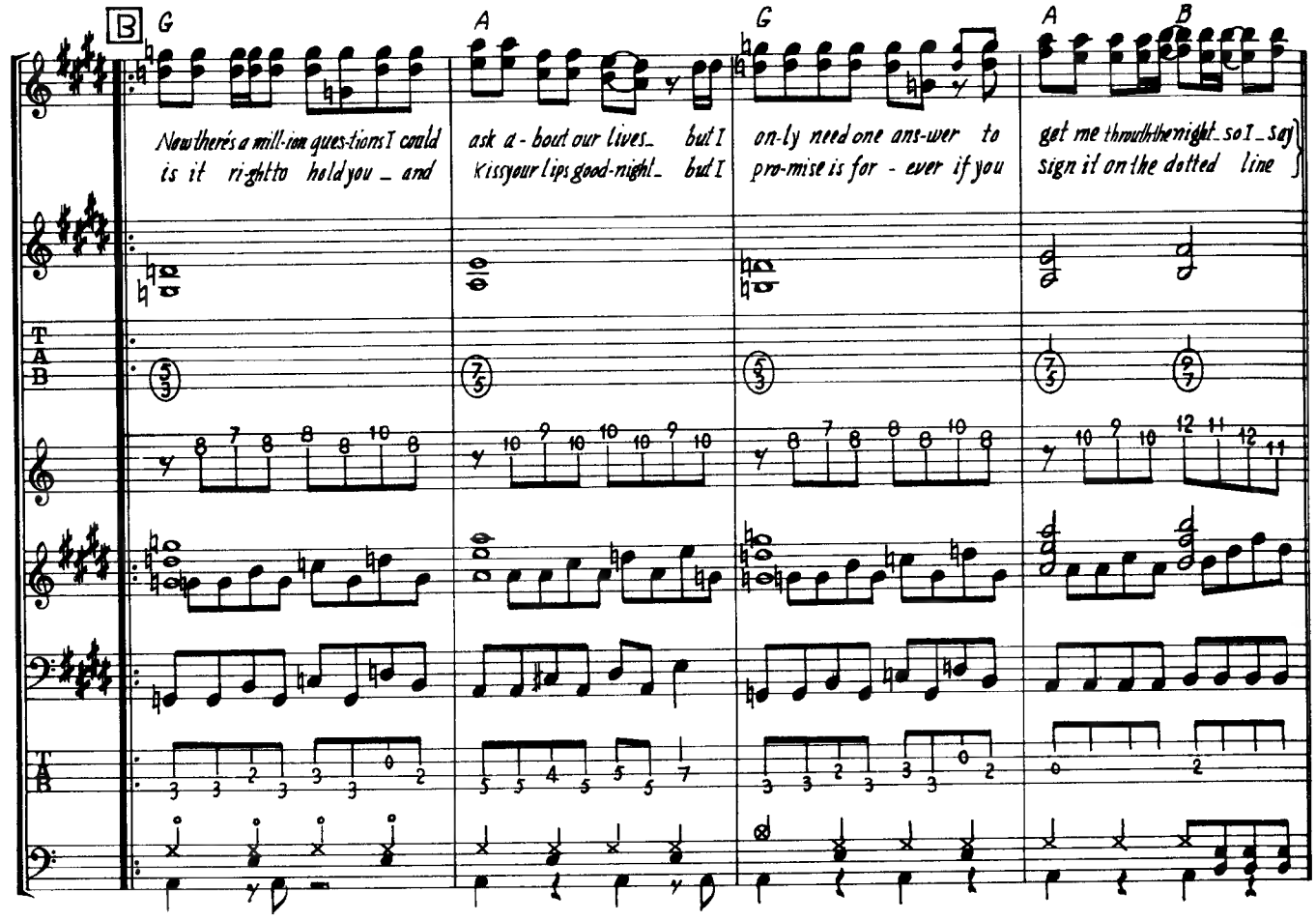
Words & Music by J. Bon J, Bon Jovi

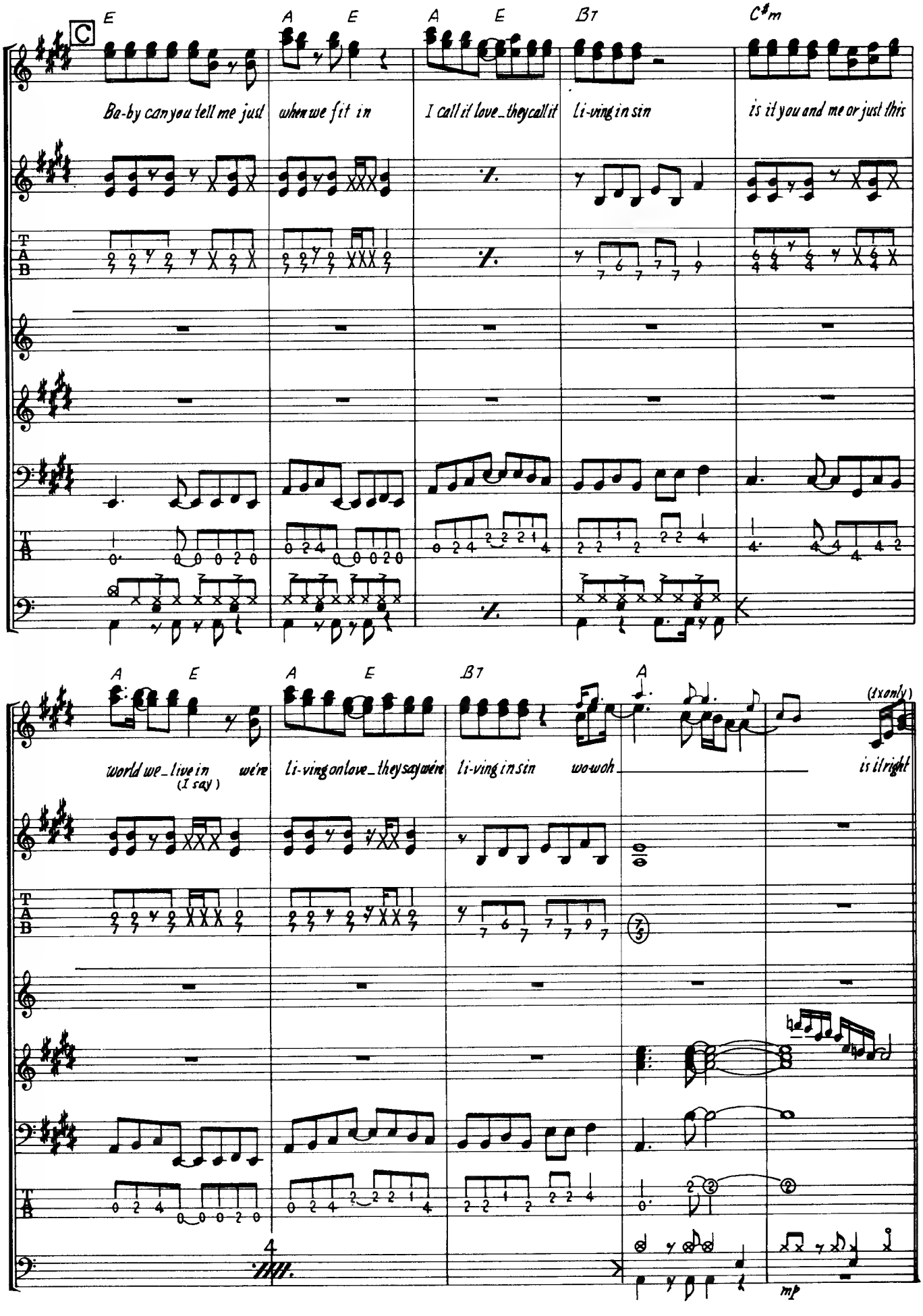
키보드가 약간 느긋한듯 활약하는 곡이다. 먼저 인트로부분 4마디에서 리허설 마크 Ⓐ로 연결하는 것을 주의하고 온음표 화음을 연결할 때 리듬에도 주의하자. Ⓑ부분은 Ⓒ에 연결되는 핵심부이므로 레코드에서 느낌을 포착하자 Ⓒ에서는 일렉기타의 커팅을 확실히 하고 Ⓓ부분 4마디부터 일렉기타는 효과음의 역할을 하게 된다. Coda의 4마디에서 드럼은 의외로 어렵다. 잘 연구해 보자.

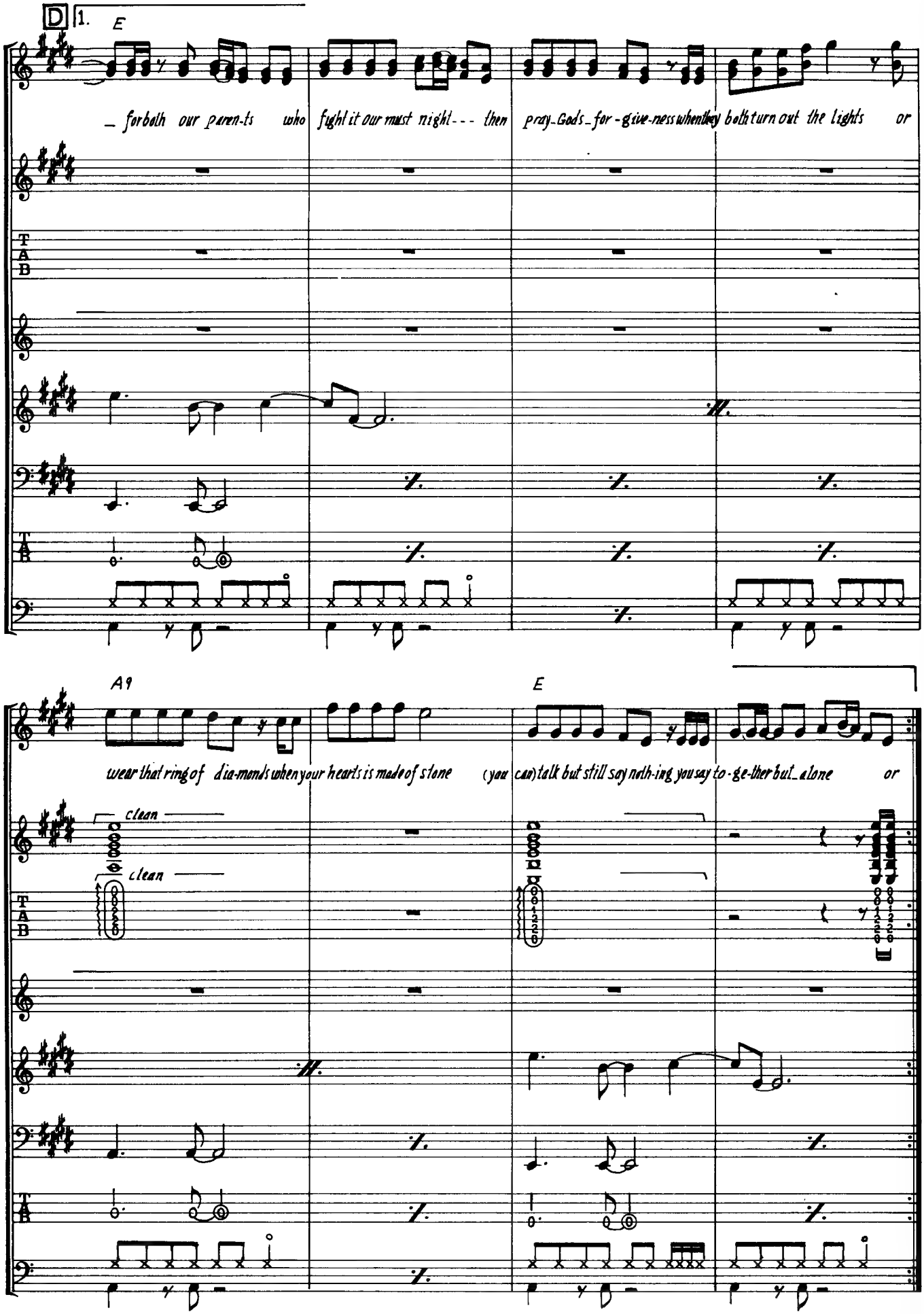


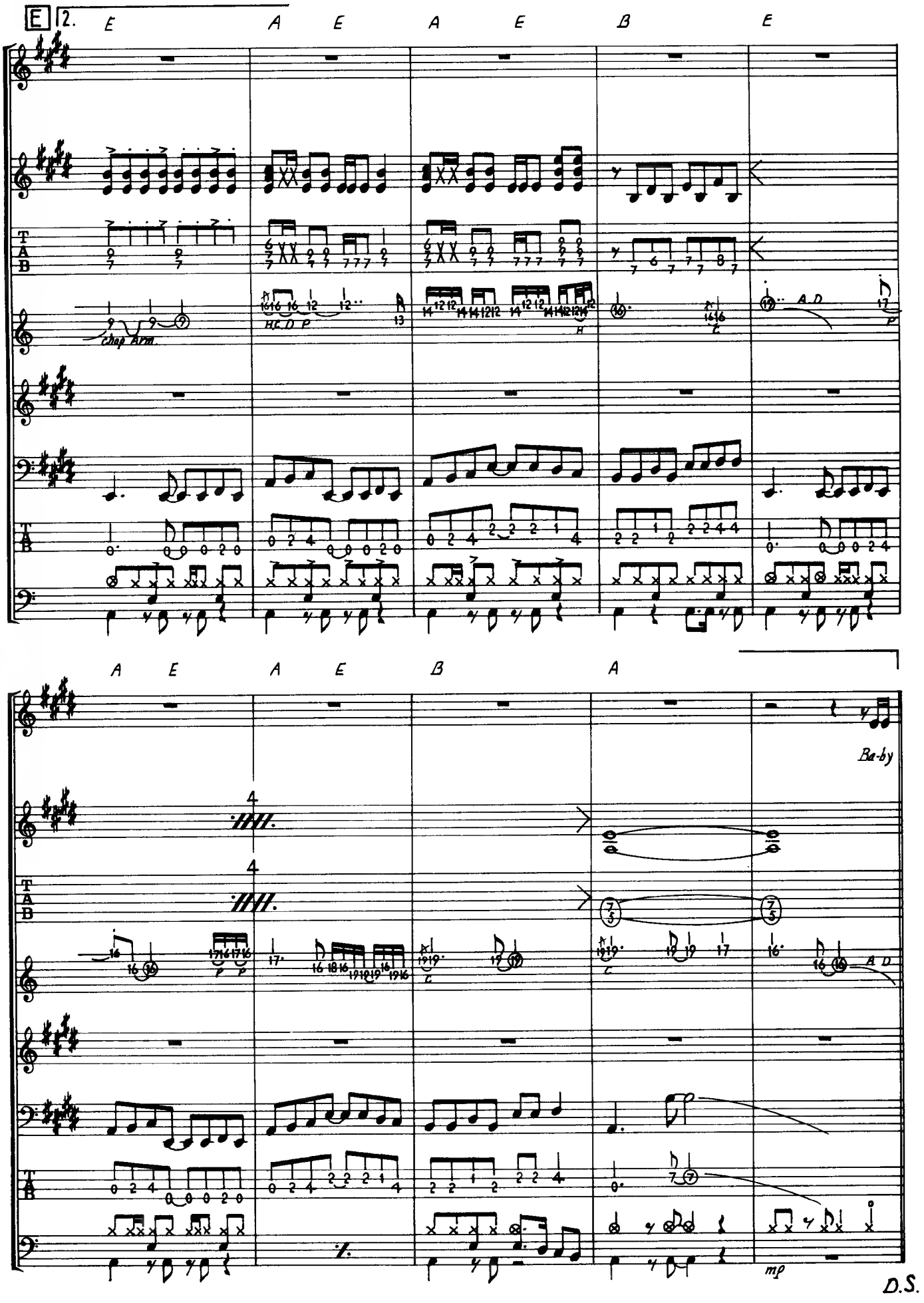

E
A9
I don't need no prea-cher to tell me you're mine
I call it love call it (they) living in sin
I don't need no dia-monds I don't need no new bride
is it you and me or just this world we live in
clean
clean
E
E
I just need you ba-by to look me in the eye
we live on love oh oh oh living in sin
I know
clean

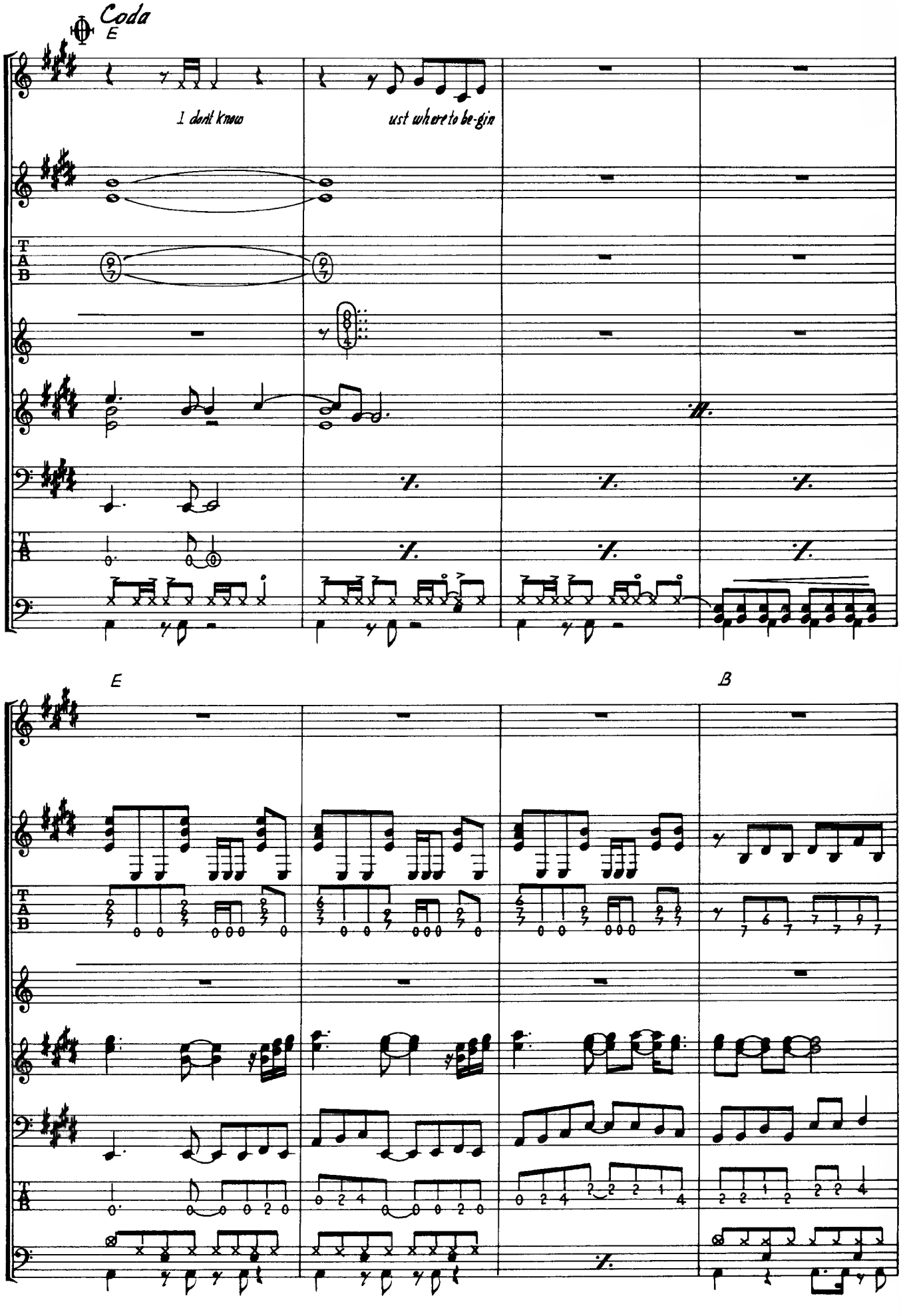

E
_ they have a hard time and your
Da-ddy don't a-ppro--ve but
I don't need you Da-ddy tell-ing
us what we should do

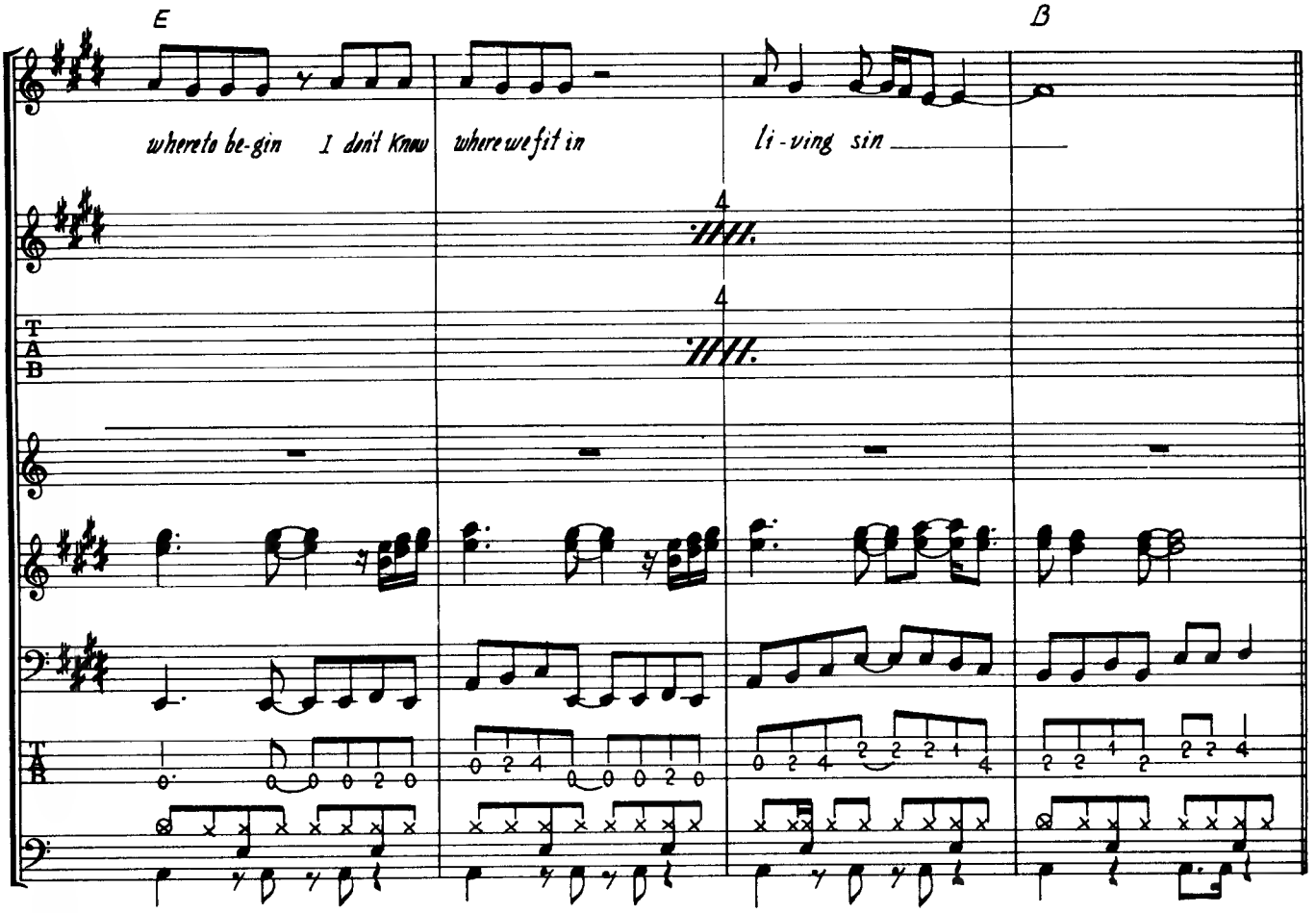

B
G
A
G
A
B
Now there's a mill-ion ques-tions I could
is it ri-ght to hold you _ and
ask a-bout our lives_ but I
Kiss your lips good-night_ but I
on-ly need one ans-wer to
pro-mise is for-ever if you
get me through the night_ so I_ say
sign it on the dotted line


C
E
A
E
A
E
B7
C♯m
Ba-by can you tell me just
when we fit in
I call it love_they call it
li-ving in sin
is it you and me or just this
A
E
A
E
B7
A
world we_live in
(I say)
we're
li-ving on love_they say we're
li-ving in sin
wo-woh
(1x only)
is it right
mp

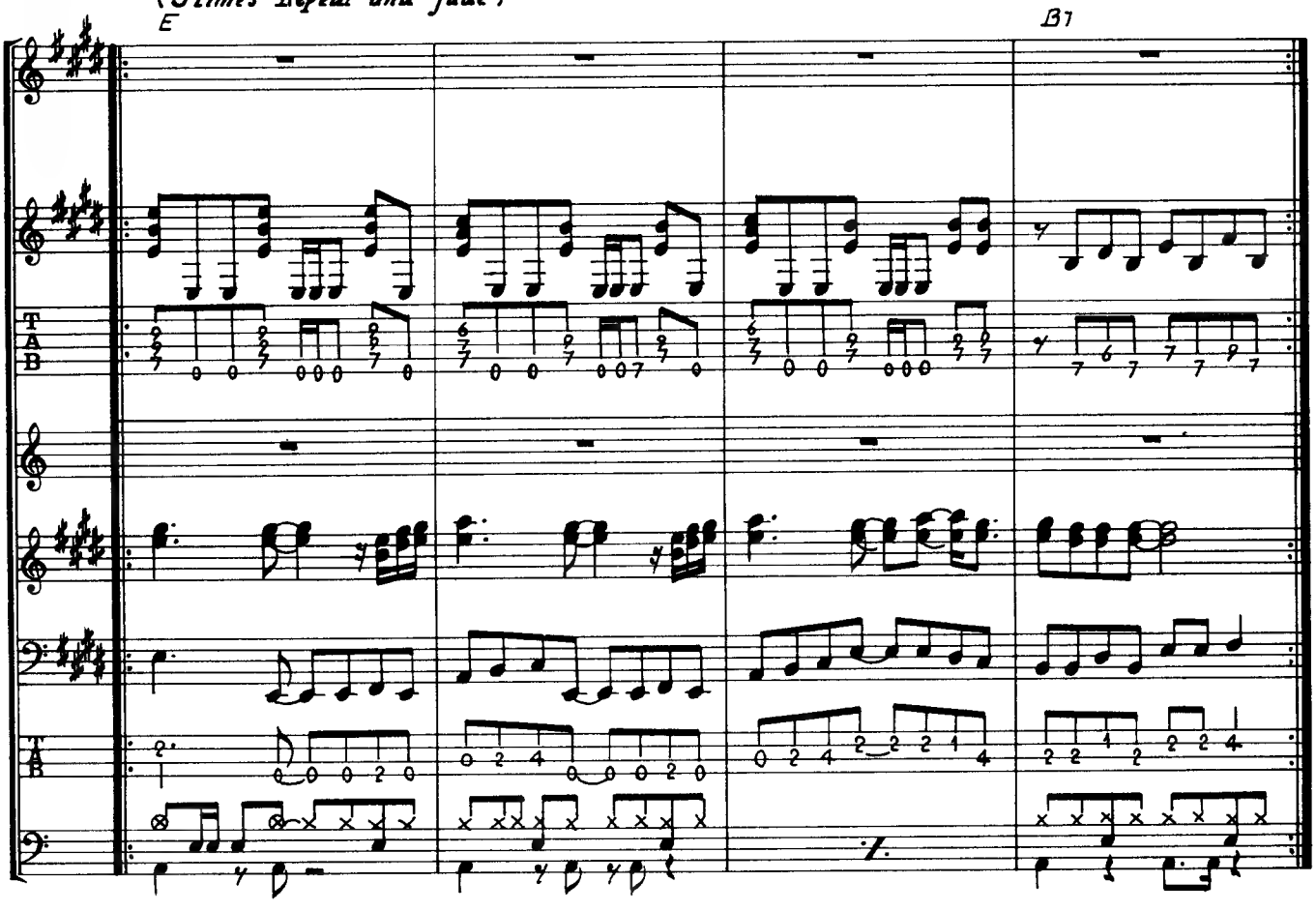

D
1.
E
– for both our paren-ts who fight it our most night--- then pray-Gods-for-give-ness when they both turn out the lights or
A9
E
wear that ring of dia-monds when your heart is made of stone (you can) talk but still say noth-ing you say to-ge-ther but-a-lone or
clean
clean
T
A
B


E
2.
E
A
E
A
E
B
E
Chop Arm.
HC D P
A D
P
A
E
A
E
B
A
Ba-by
4
4
A D
mp
D.S.


Coda
E
I don't know
ust where to be-gin
E
B



(3 times Repeat and fade)



DRY COUNTY

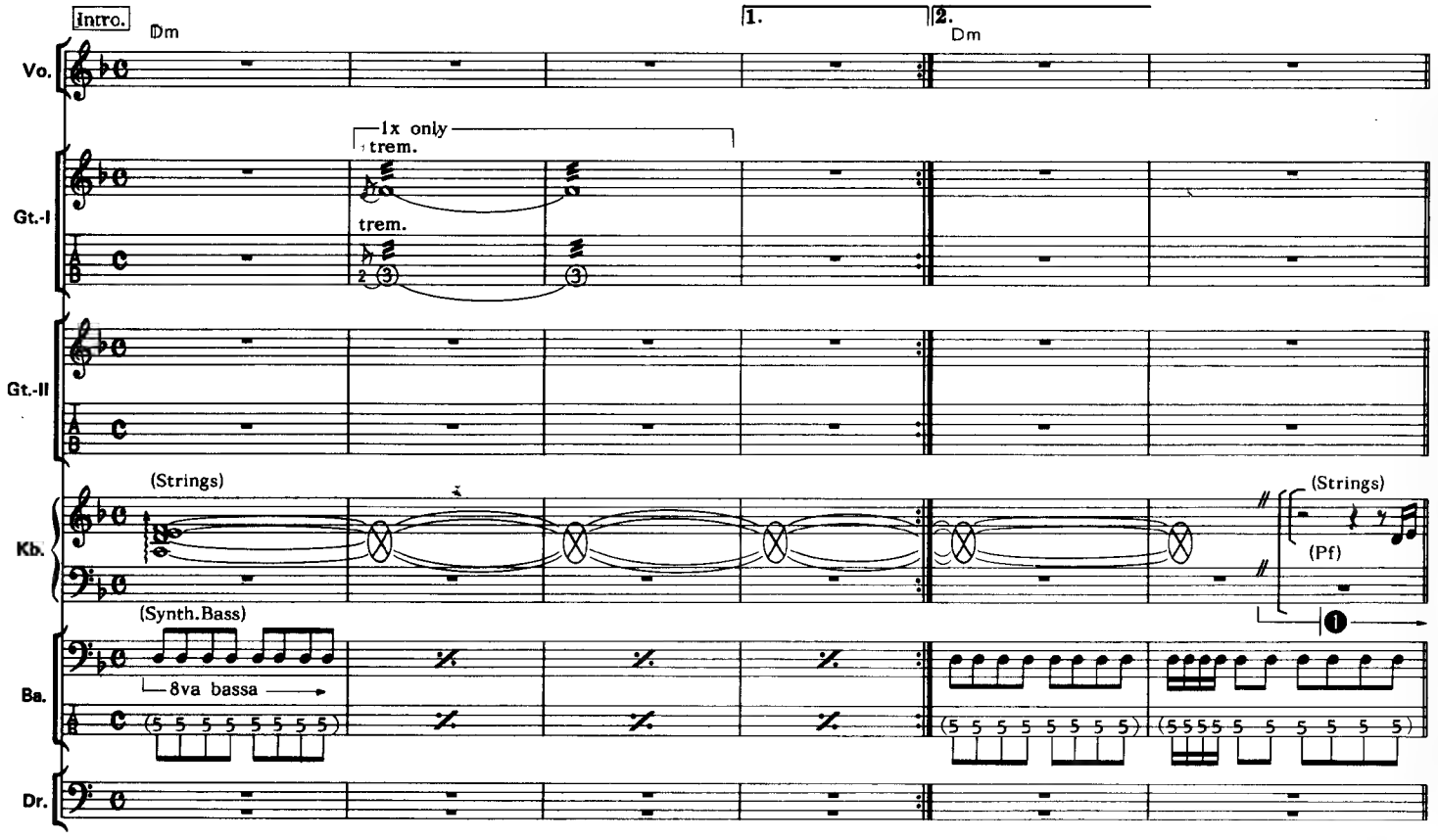
드라이 카운티

Words & Music by J. Bon Jovi

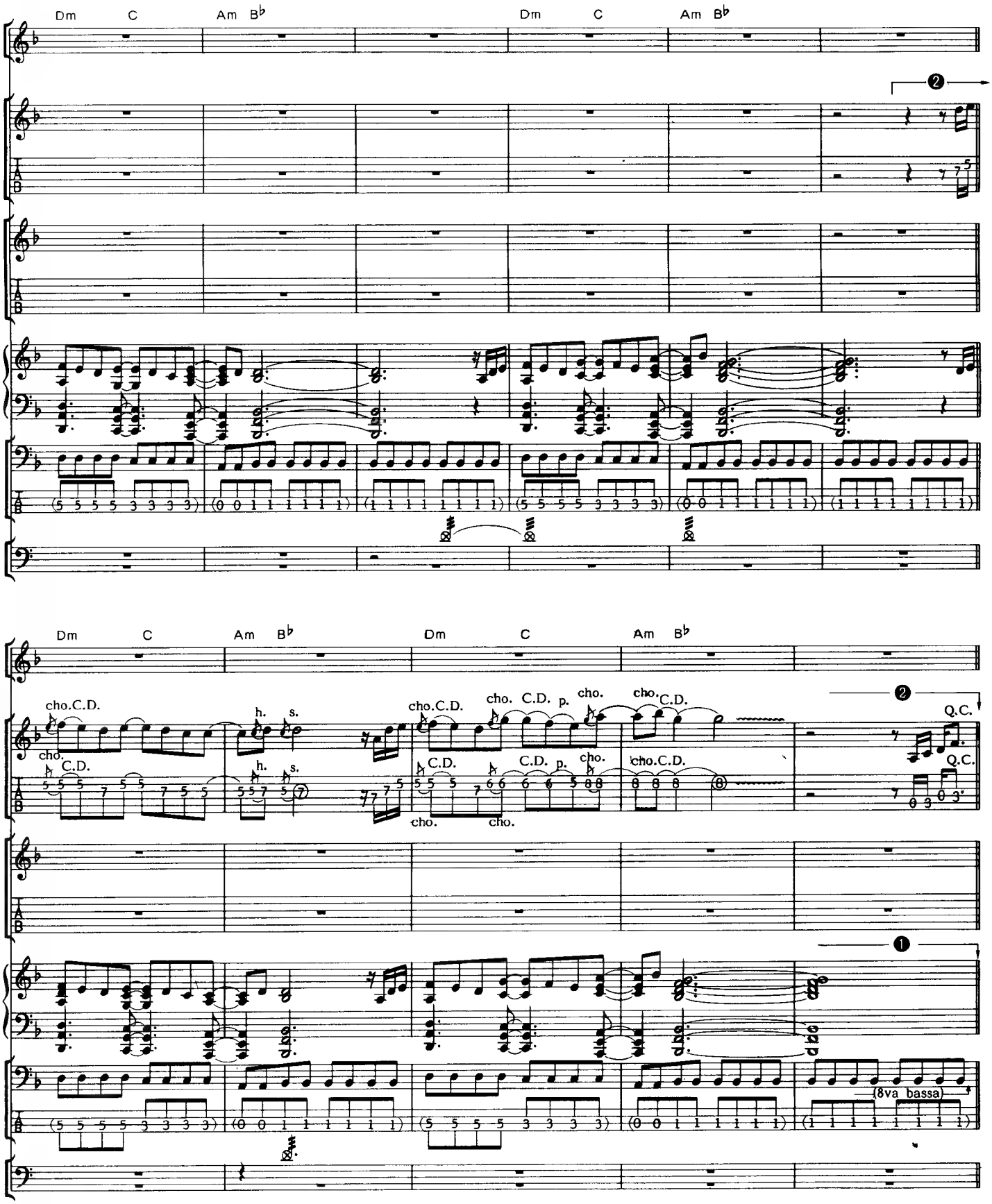
기타는 피아노와의 유니즌 멜로디로부터 들어감으로 튜닝을 특히 엄격하게. 리피트가 많기 때문에 악보를 잘 확인하면서 연주해갈 것. 백킹에서 아르페지오를 주체로 한 곳은 각 코드폼을 완전히 누르는 것이 포인트. 불필요한 뮤트 등을 넣지 않고 깨끗한 음을 내어 사운드에 퍼짐이 있게 한다.

베이스는 슬로 템포의 넘버로 Ⓑ까지는 기본적으로 8비트 패턴, Ⓒ부터는 싱커페이션이라는 구성이다. 곡자체는 대단히 길지만 블록 마다의 패턴을 익혀 버리면 진행이 알기 쉽다. 기타 솔로에서의 프레이즈는 백킹 기타, 키보드와 리듬을 합친 것으로 드럼의 킥과 심벌즈를 가이드로 하면 좋을 것이다.

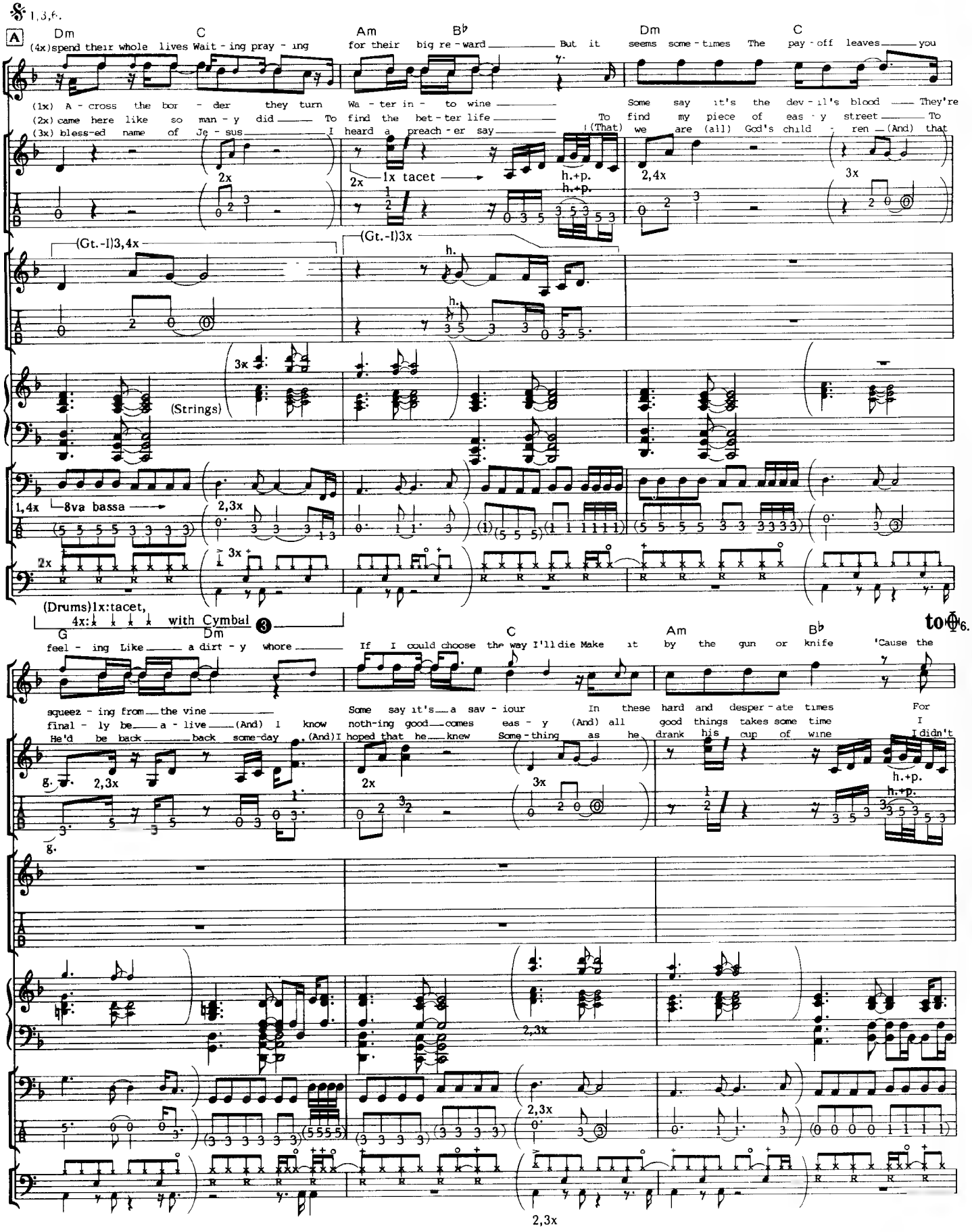
드럼 전반은 심벌즈 롤인데 D.S.에서 Ⓐ로 되돌아갈 때마다 리듬 패턴이 변화한다. 원곡을 잘 듣고 리피트마다의 사운드를 체크하기 바란다. 또 전반부에서는 하이해트와 림 쇼트로 사운드에 퍼짐을 주고 있기 때문에 페달 워크, 림음의 흘어짐만은 피하자.



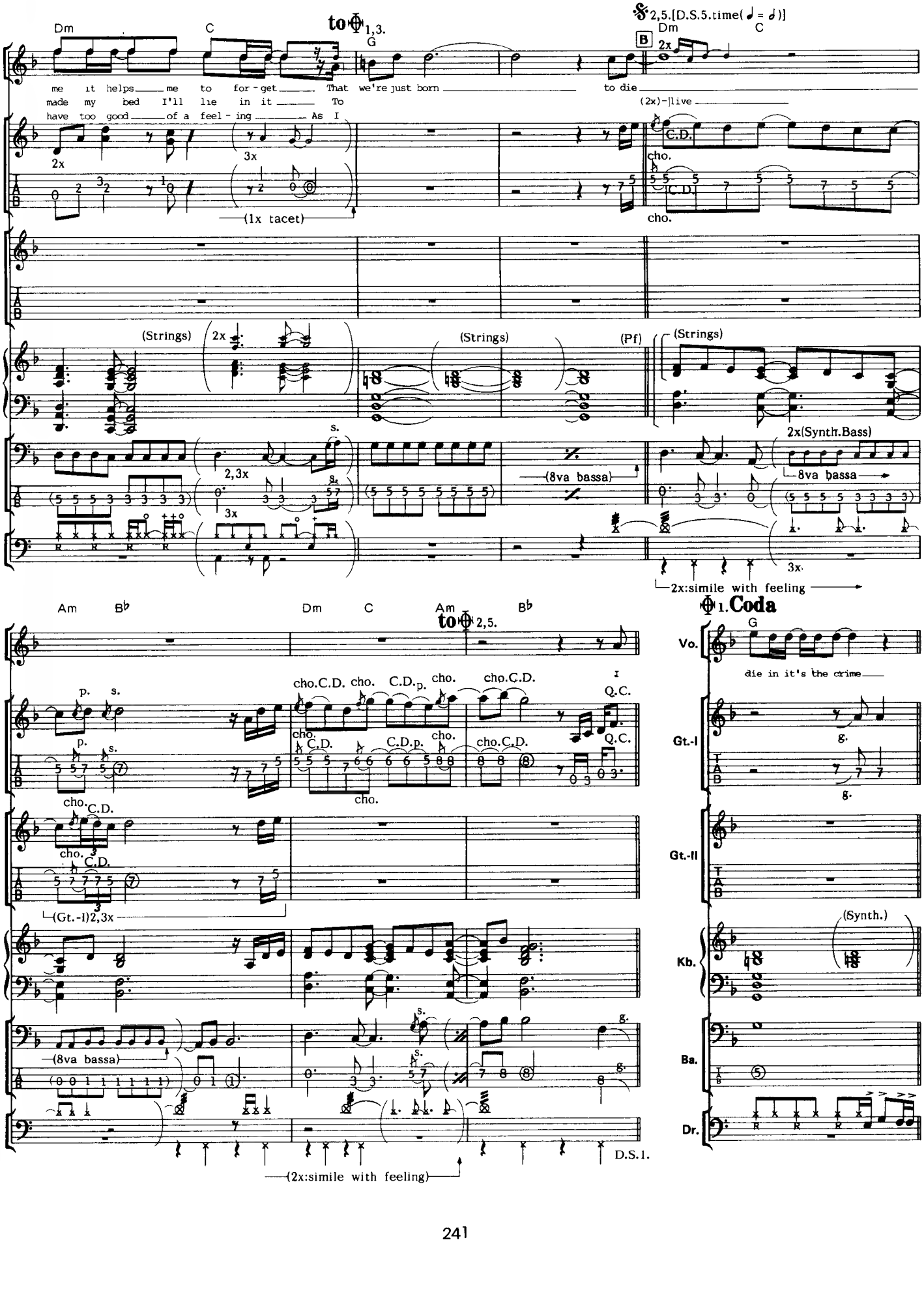
① (Kb.) : 인트로 6마디부터 시작되는 피아노 멜로디에 12마디부터 기타가 유니즌으로 더해진다. 밸런스로서는 피아노가 메인으로 거기에 기타가 실리는 느낌이 좋을 것이다.

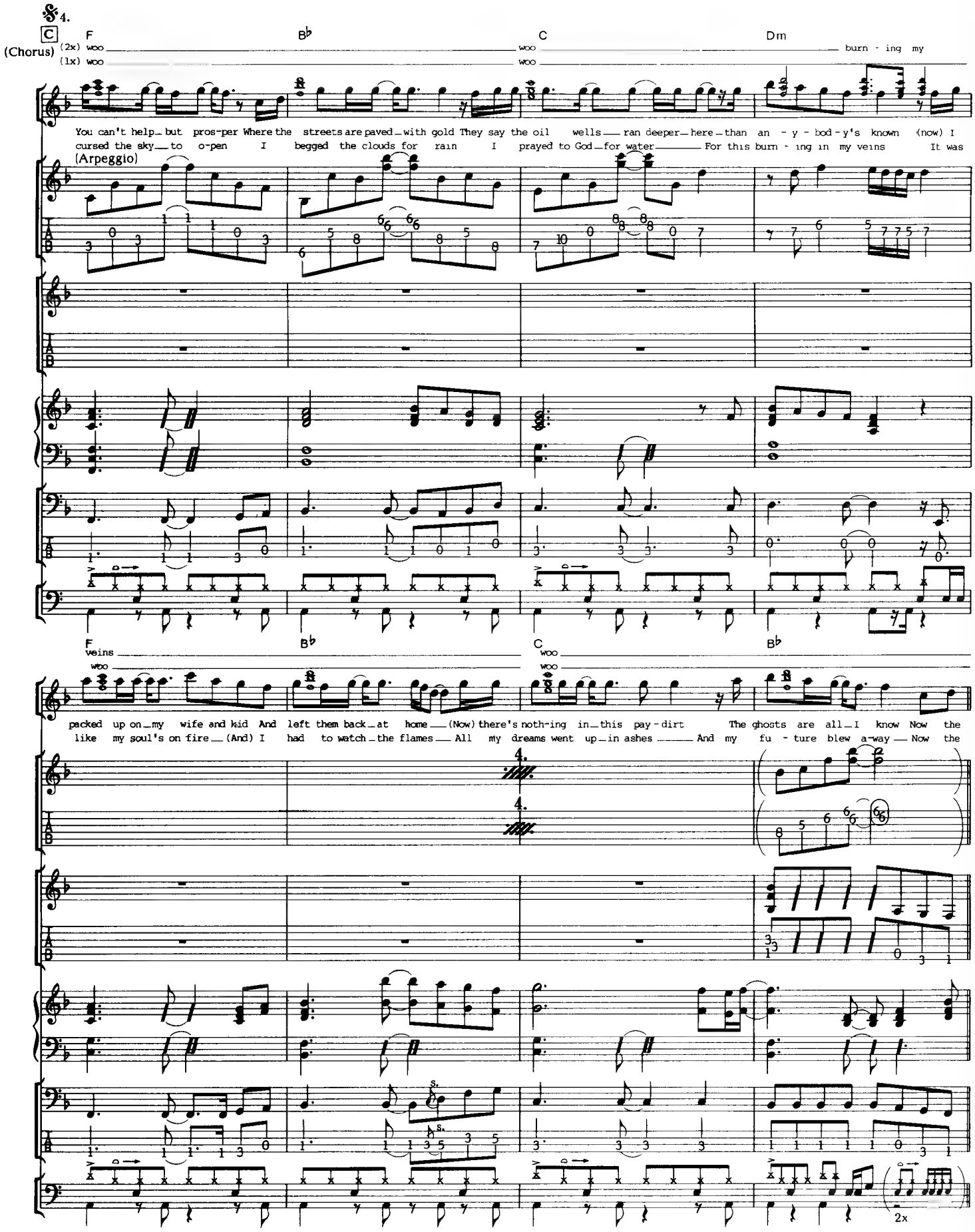


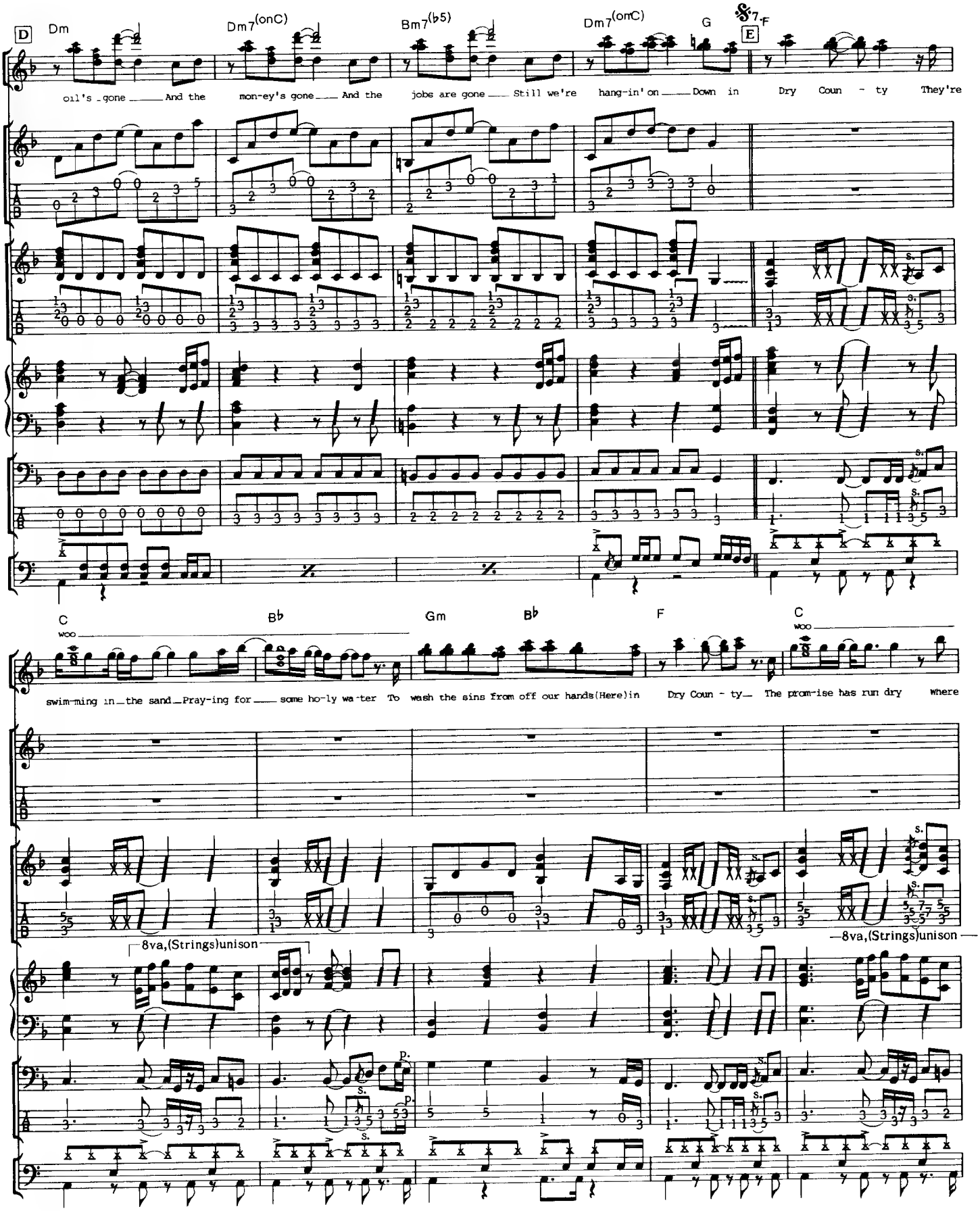
② (Gt.) : 피아노와 유니즌으로 멜로디 연주. 싱글 코일계의 픽업에 코러스, 리버브를 더한 깨끗한 사운드로 플레이하고 있다. 멜로디의 1, 3마디는 초킹부터 시작되는 프레이즈이므로 음정에 주의가 필요하다.

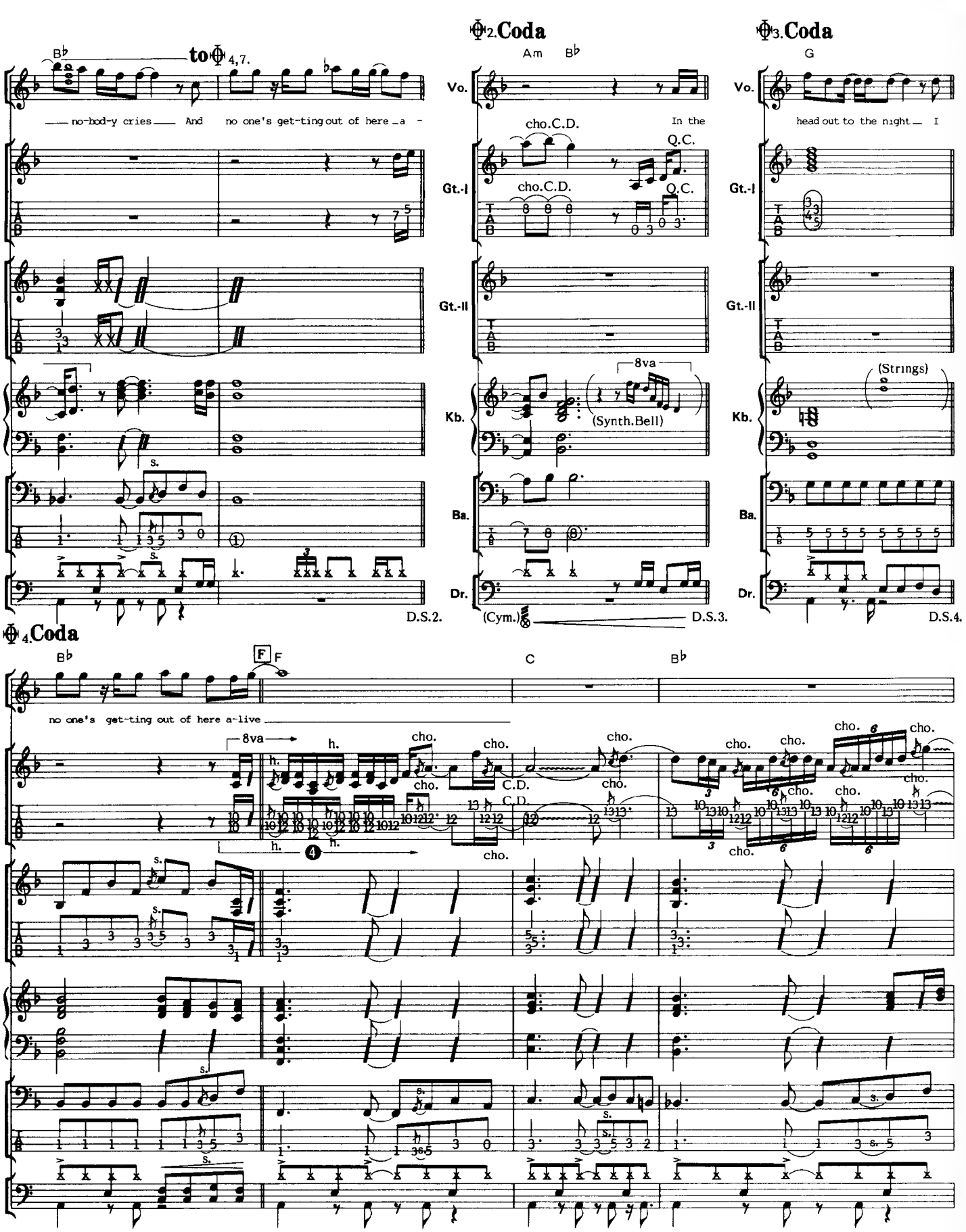


③ (Dr.) : 노래에서의 패턴. 1X는 휴식이지만 D. S. 할때 마다 하이 해트 +림 쇼트, 킥 심벌즈가 더해진다. 각각의 사운드를 확인해두기 바란다. 템포가 느림으로 주의할 것.

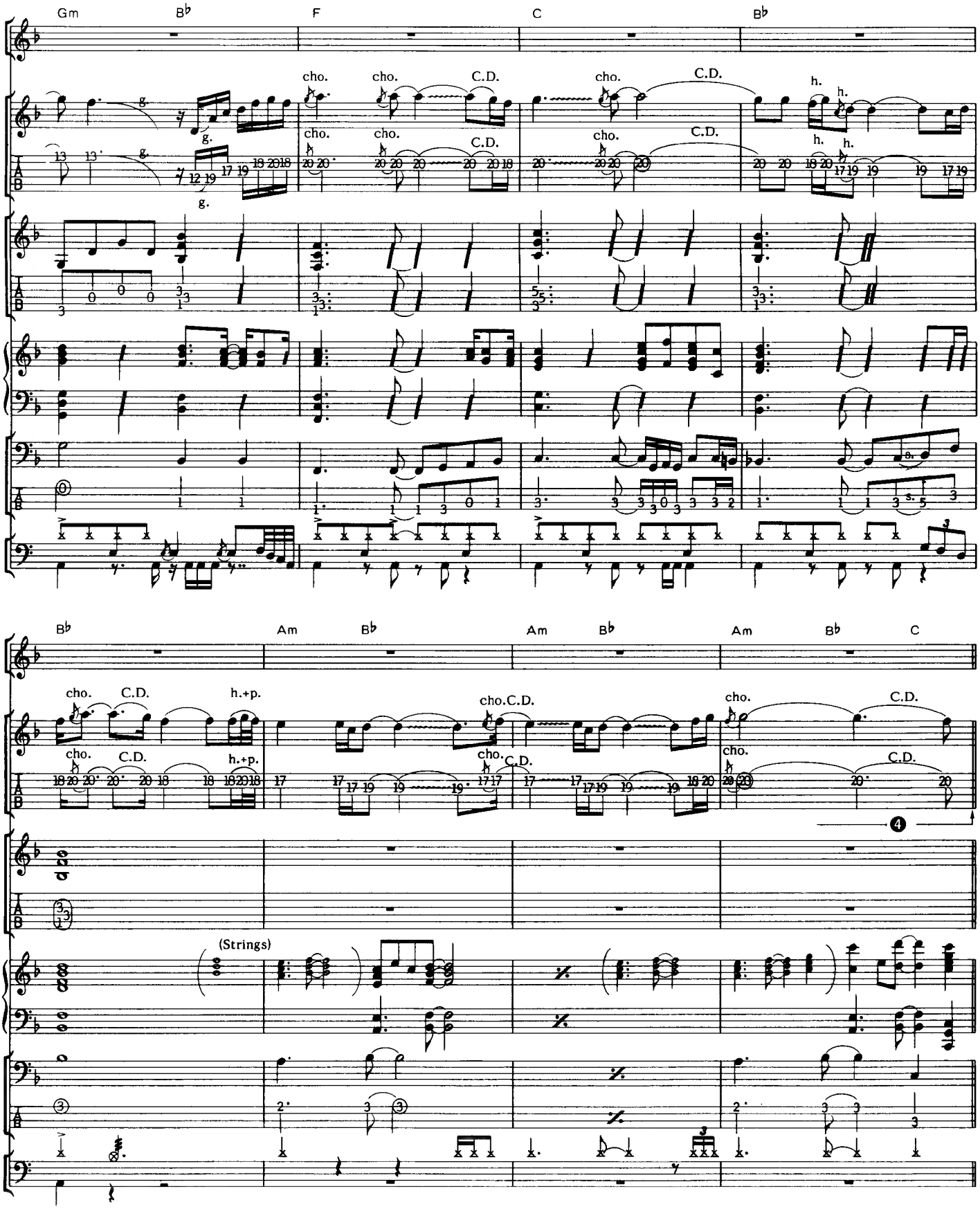

Dm
C
to 1,3.
G
2,5.[D.S.5.time(=)]
B
Dm
C
2x
me it helps me to for-get That we're just born to die
made my bed I'll lie in it To (2x)-live
have too good of a feel-ing As I
2x
3x
(1x tacet)
C.D.
cho.
(Strings)
2x
(Strings)
(Pf)
(Strings)
s.
2,3x
3x
(8va bassa)
2x(Synth.Bass)
8va bassa
3x
2x:simile with feeling
Am
B♭
Dm
C
Am
B♭
to 2,5.
1.Coda
G
Vo.
die in it's the crime
Gt.-I
Gt.-II
Kb.
(Synth.)
Ba.
Dr.
p.
s.
cho.C.D.
cho.
C.D.p.
Q.C.
(Gt.-I)2,3x
(8va bassa)
D.S.1.
(2x:simile with feeling)

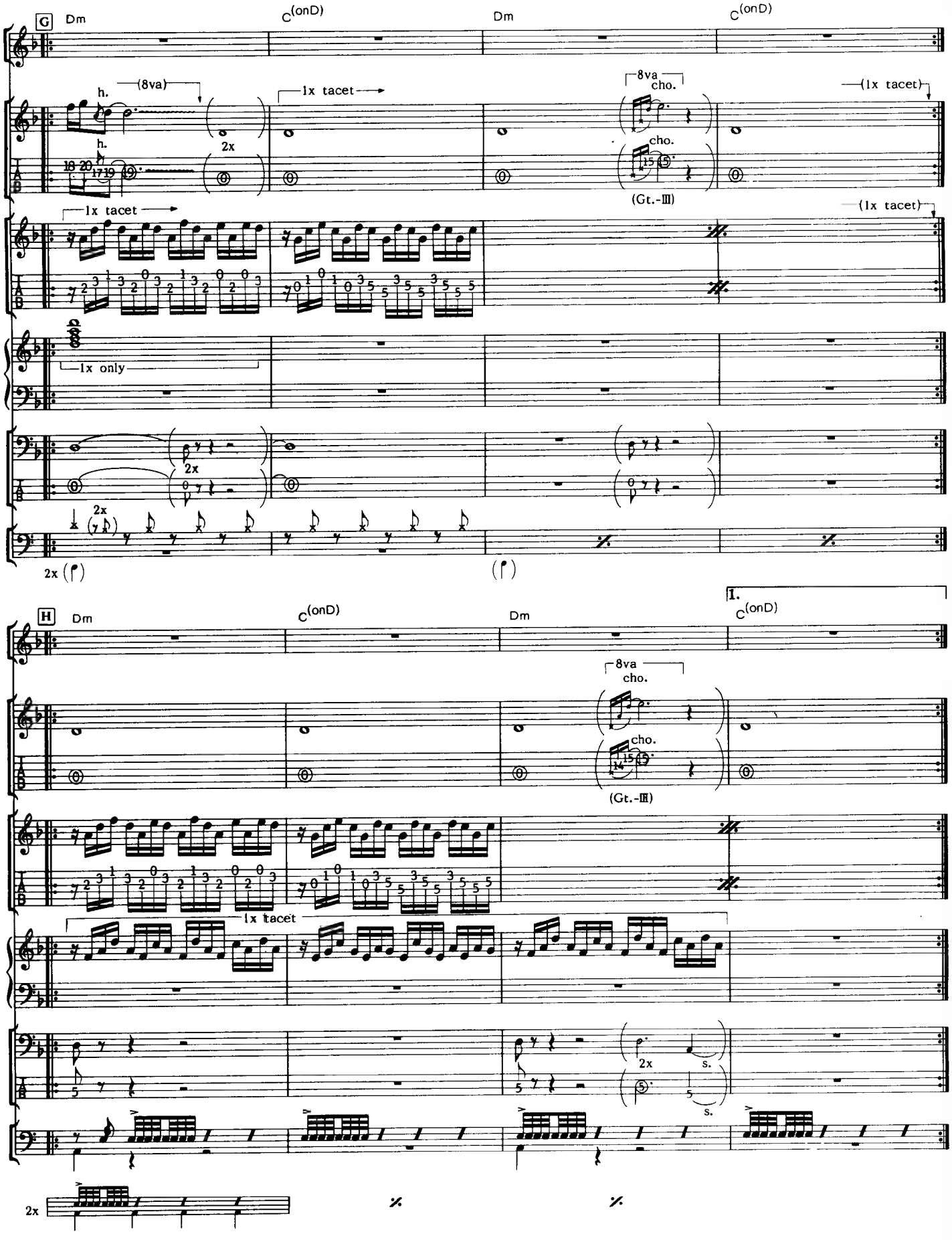

4.
C
(Chorus)
F
B♭
C
Dm
(2x) woo
(1x) woo
woo
woo
burn - ing my
You can't help but pros-per Where the streets are paved with gold They say the oil wells ran deeper here than an - y - bod - y's known (now) I
cursed the sky to o-pen I begged the clouds for rain I prayed to God for water For this burn - ing in my veins It was
(Arpeggio)
F
B♭
C
B♭
veins
woo
woo
packed up on my wife and kid And left them back at home (Now) there's noth-ing in this pay - dirt The ghosts are all I know Now the
like my soul's on fire (And) I had to watch the flames All my dreams went up in ashes And my fu - ture blew a-way Now the
2x

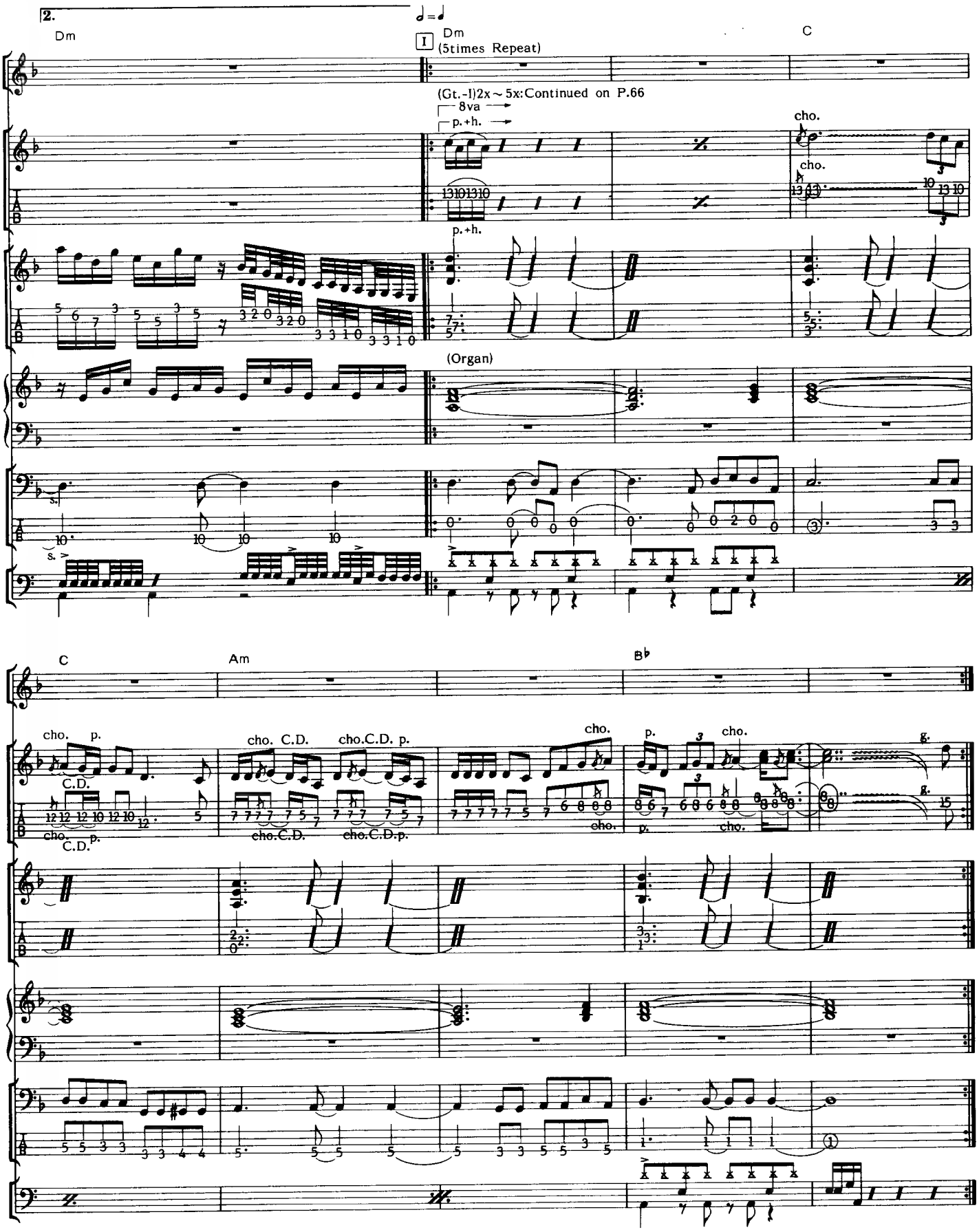

D
Dm
Dm7(onC)
Bm7(♭5)
Dm7(onC)
G
E
F
oil's gone And the mon-ey's gone And the jobs are gone Still we're hang-in' on Down in Dry Coun - ty They're
C
B♭
Gm
B♭
F
C
woo
swim-ming in the sand Pray-ing for some ho-ly wa-ter To wash the sins from off our hands(Here)in Dry Coun - ty The prom-ise has run dry where
8va,(Strings)unison
8va,(Strings)unison

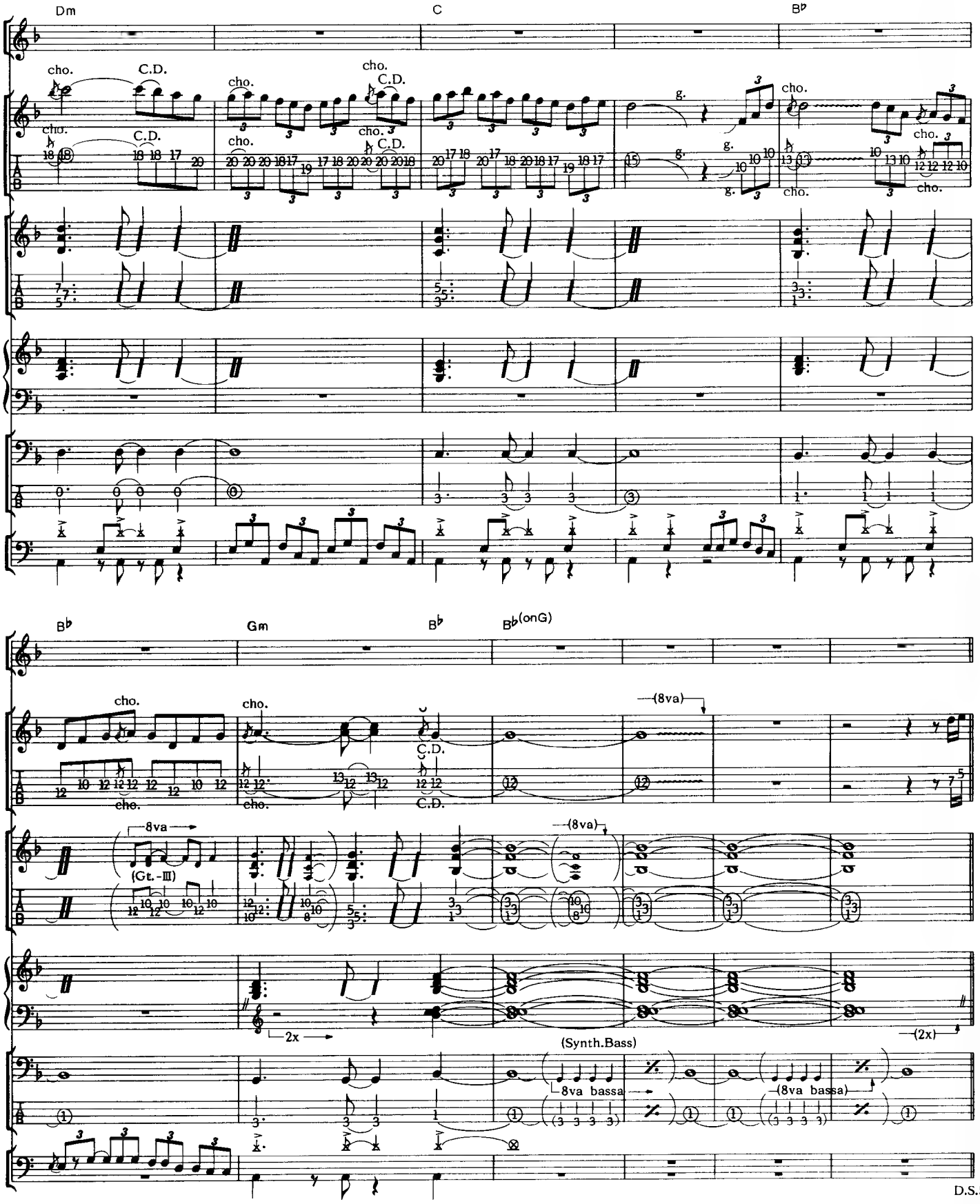


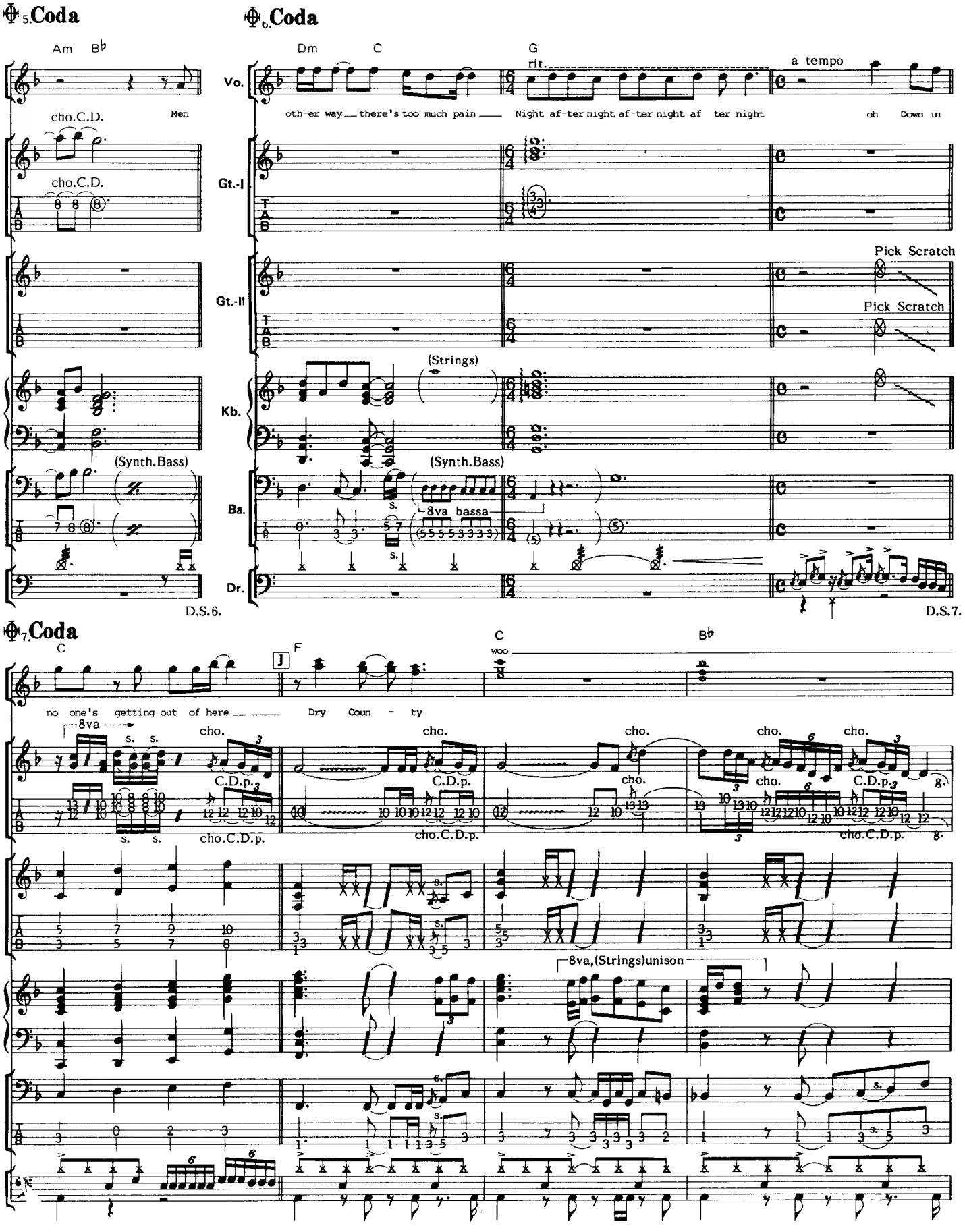
④ (Gt.) : 곡중에 꽤 긴 솔로가 있으나, 기본적으로는 ④에서 사용되는 F메이저 펜타토닉의 포지션이 중심이다. 템포가 느리고 잇단음표도 많음으로 프레이즈 하나하나의 리듬을 정확히 구사하는 것이 중요해진다.

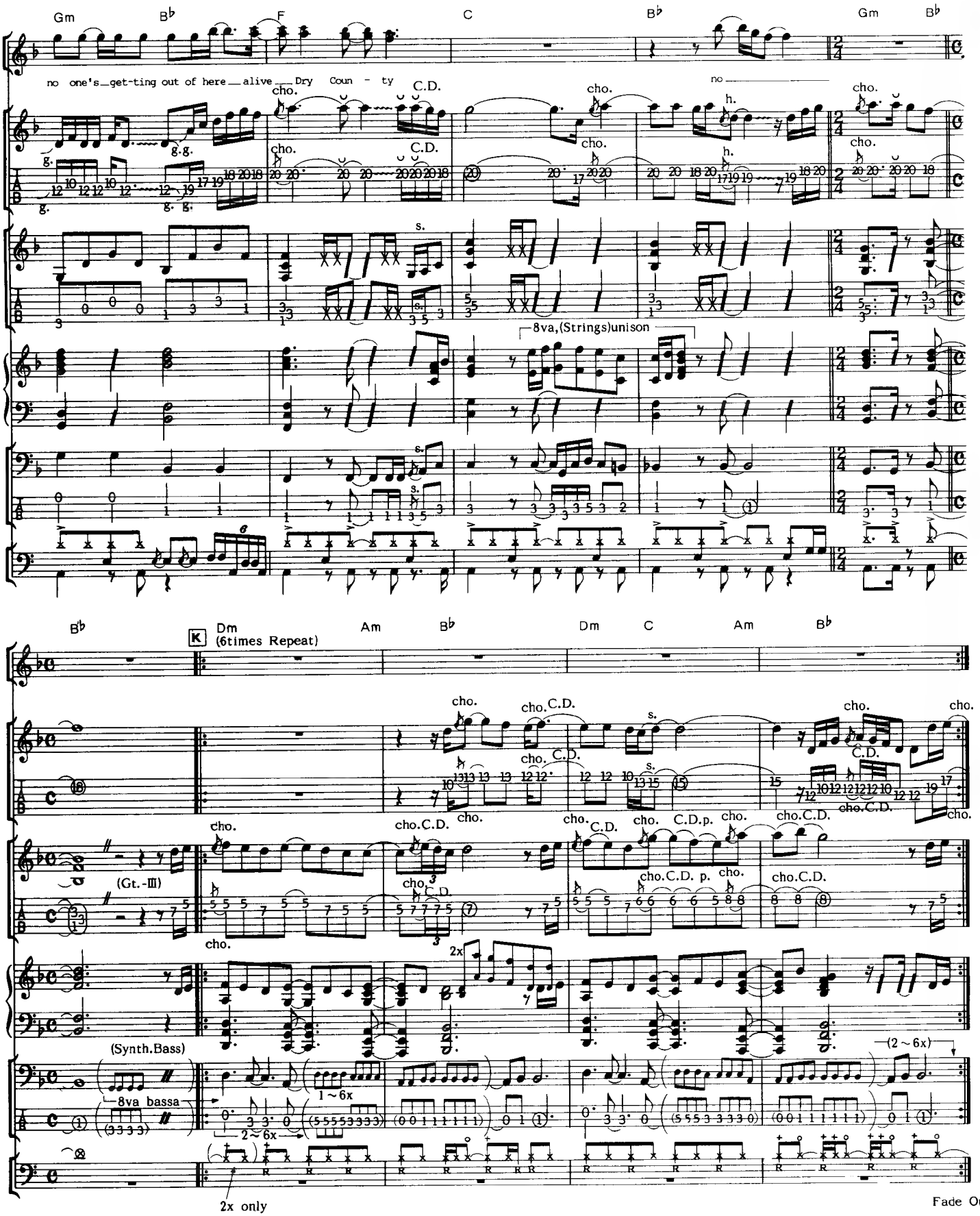

Gm
B♭
F
C
B♭
cho.
C.D.
h.
B♭
Am
B♭
Am
B♭
Am
B♭
C
h.+p.
(Strings)
4

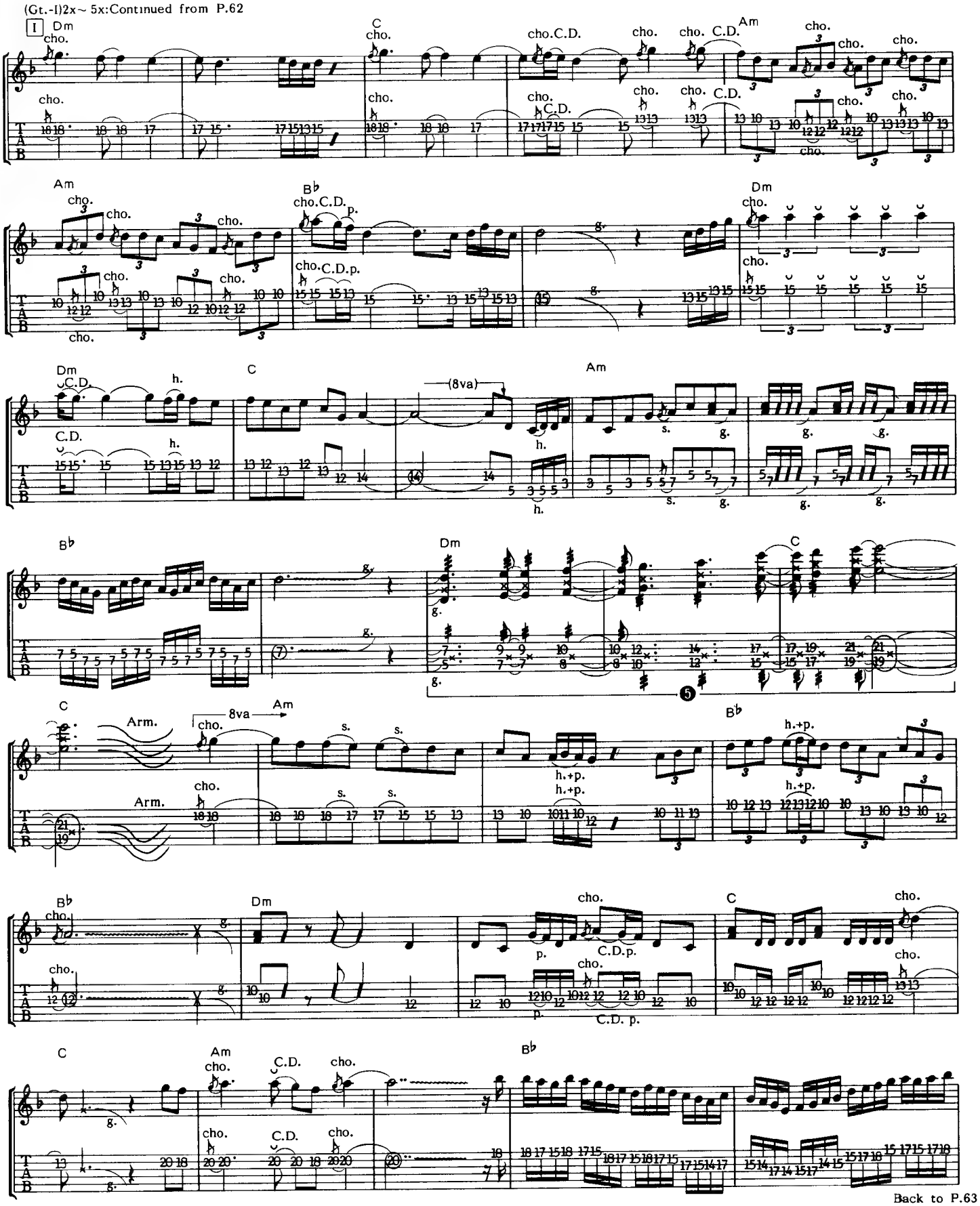

G
Dm
C(onD)
Dm
C(onD)
h.
(8va)
2x
1x tacet
8va
cho.
(1x tacet)
(Gt.-III)
1x only
(f)
H
1.
(Gt.-III)
s.


2.
Dm
♩=♩
I
Dm
(5times Repeat)
C
(Gt.-1)2x～5x:Continued on P.66
8va
p.+h.
cho.
p.+h.
(Organ)
C
Am
B♭
cho. p.
C.D.
cho. C.D.
cho.C.D. p.
cho.
p.
cho.
g.


Dm
C
B♭
cho.
C.D.
g.
B♭
Gm
B♭
B♭(onG)
8va
(Gt.-III)
2x
(8va)
(Synth.Bass)
8va bassa
(8va bassa)
(2x)
D.S.5.


5.Coda
6.Coda
Am
B♭
Dm
C
G
rit.
a tempo
Vo.
oth-er way there's too much pain
Night af-ter night af-ter night af ter night
oh
Down in
Men
cho.C.D.
Gt.-I
Gt.-II
Pick Scratch
Kb.
(Strings)
(Synth.Bass)
Ba.
8va bassa
Dr.
D.S.6.
D.S.7.
7.Coda
C
F
woo
B♭
no one's getting out of here
Dry Coun - ty
8va
cho.
C.D.p.
cho.C.D.p.
8va,(Strings)unison


Gm B♭ F C B♭ Gm B♭
no one's get-ting out of here alive Dry Coun - ty
C.D.
cho.
h.
s.
8va,(Strings)unison
B♭ Dm Am B♭ Dm C Am B♭
K
Dm
(6times Repeat)
C.D.p.
(Gt.-Ⅲ)
(Synth.Bass)
8va bassa
1~6x
2~6x
2x
(2~6x)
2x only
Fade Out



⑤ (Gt.) : 5번줄, 3번줄에서의 옥타브 프레이즈. 3프렛 부근부터 단숨에 19프렛까지 뛰어올라간다. 불필요한 줄을 집게 손가락으로 뮤트하고 옥타브의 음정을 깨끗하게 내면서 포지션을 이동시키자. 슬라이드의 리듬에도 주의를 요한다.

I BELIEVE

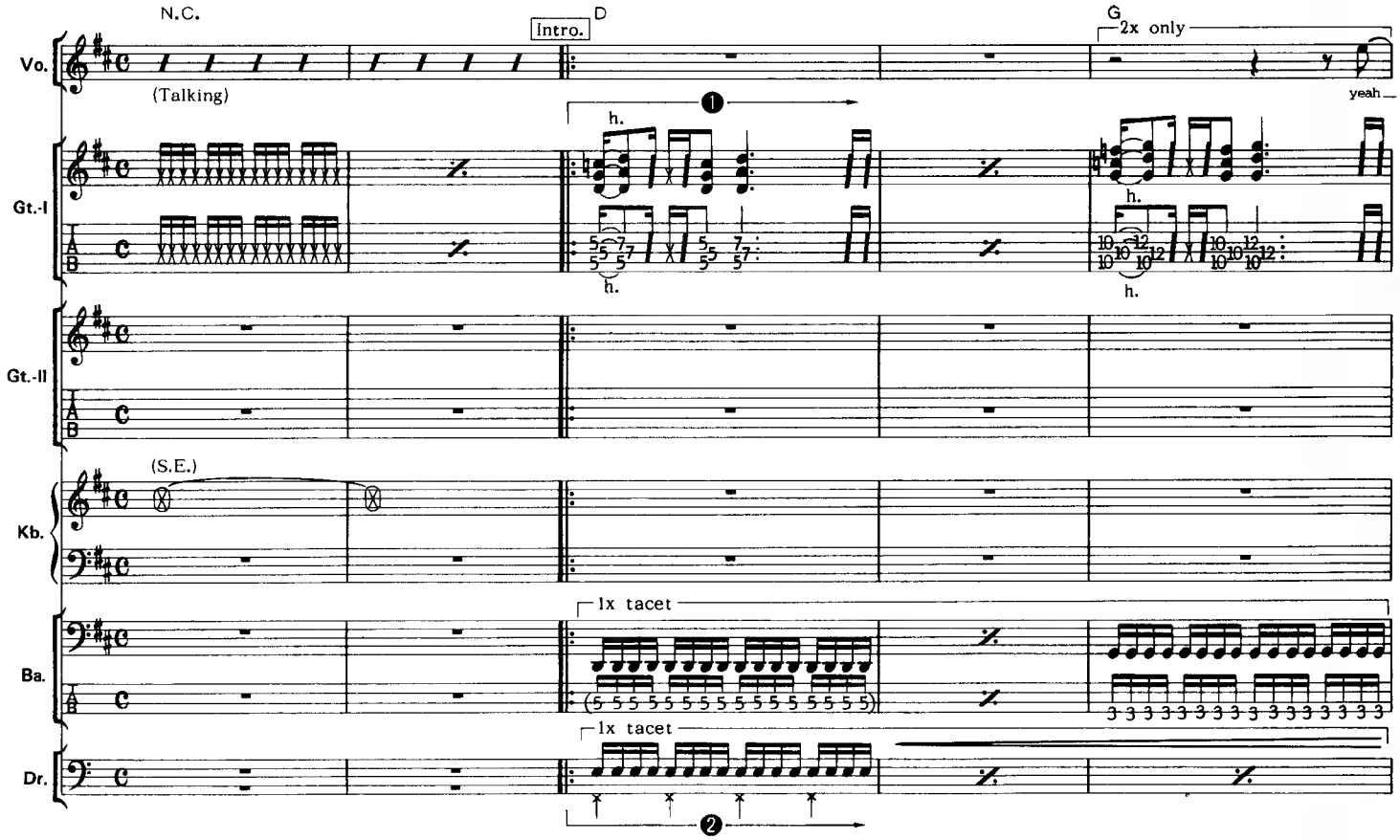
아이 빌리이브

Words & Music by J. Bon Jovi

기타는 인트로의 16분음표 백킹이 메인 패턴으로 스케일이 큰 넘버이다. 프레이즈에 교묘하게 백킹을 받아들여 플랜저의 효능을 잘 살리는 것으로 악센트를 붙이고 있다. 퍼짐이 있는 사운드의 솔로를 초킹이나 풀링을 많이 사용해서 원 피킹으로 연주하고 기타 플레이에 폭을 갖게 하고 있는 점에도 주목하기 바란다.

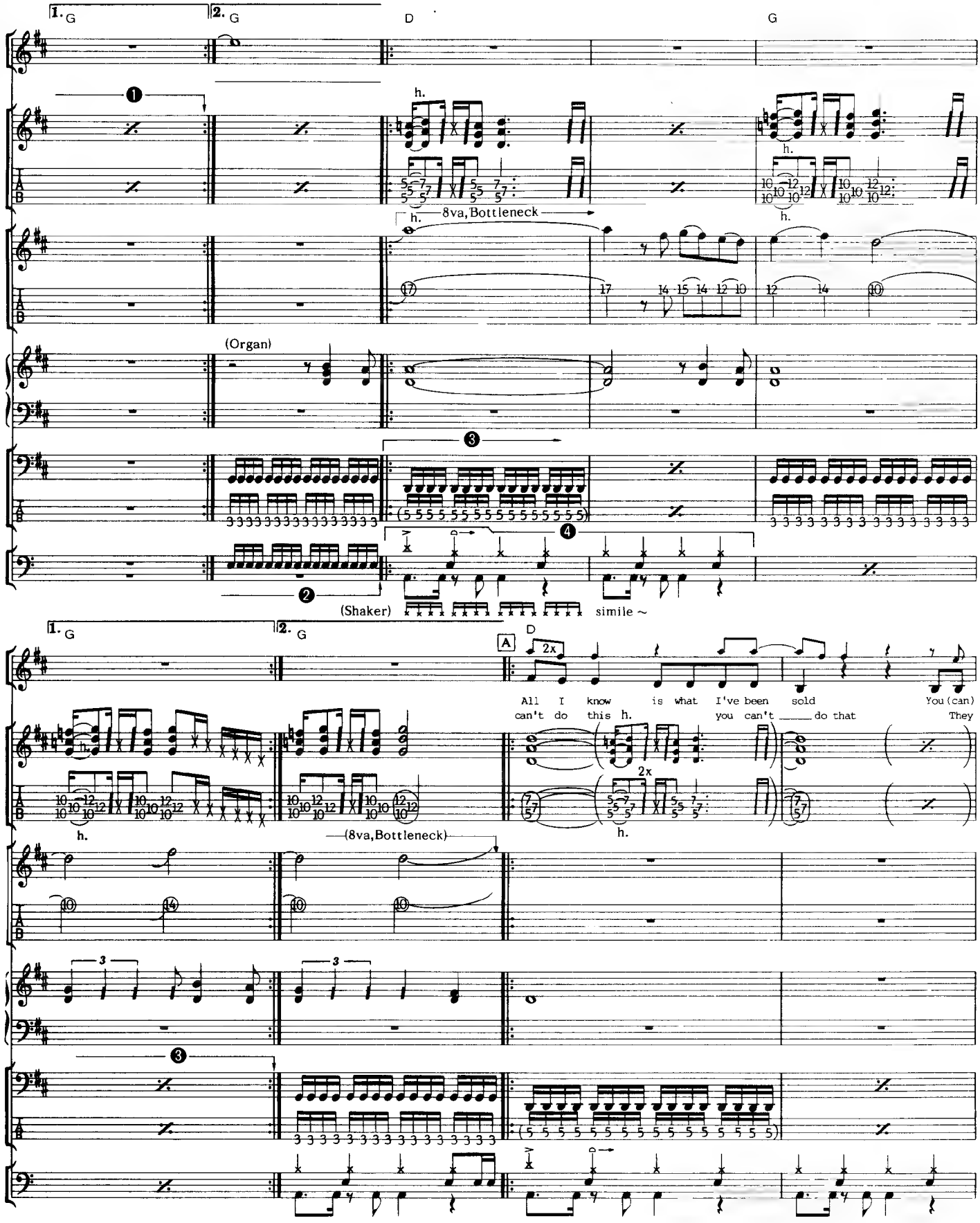
베이스는 16분음표의 루트를 계속 연주한다. 특히 눈에 띄는 프레이즈나 리듬 패턴은 없고, 어떻든 정확한 올터네이트 피킹으로 리듬을 지키는 것이 중요하다. LOW-D음을 많이 사용하고 있으나 플레이 자체는 심플함으로 4번줄만을 1음 내려서 튜닝하든 5번줄 베이스를 사용하든 어느쪽으로도 대응할 수 있을 것이다.

드럼은 16분음표의 드라이브를 갖는 파워플하고 타이트한 드러밍이 특징적이다. 4분음표의 힘찬 하프 오픈 하이해트가 인상에 남는다. 곡의 구성은 실로 심플하여 리듬 패턴은 흐름에 의해서 구분 사용하는 2패턴으로 구성되어 있어, 이것을 적절히 억양을 붙여 구분해서 두드려가는 것이 중요하다.



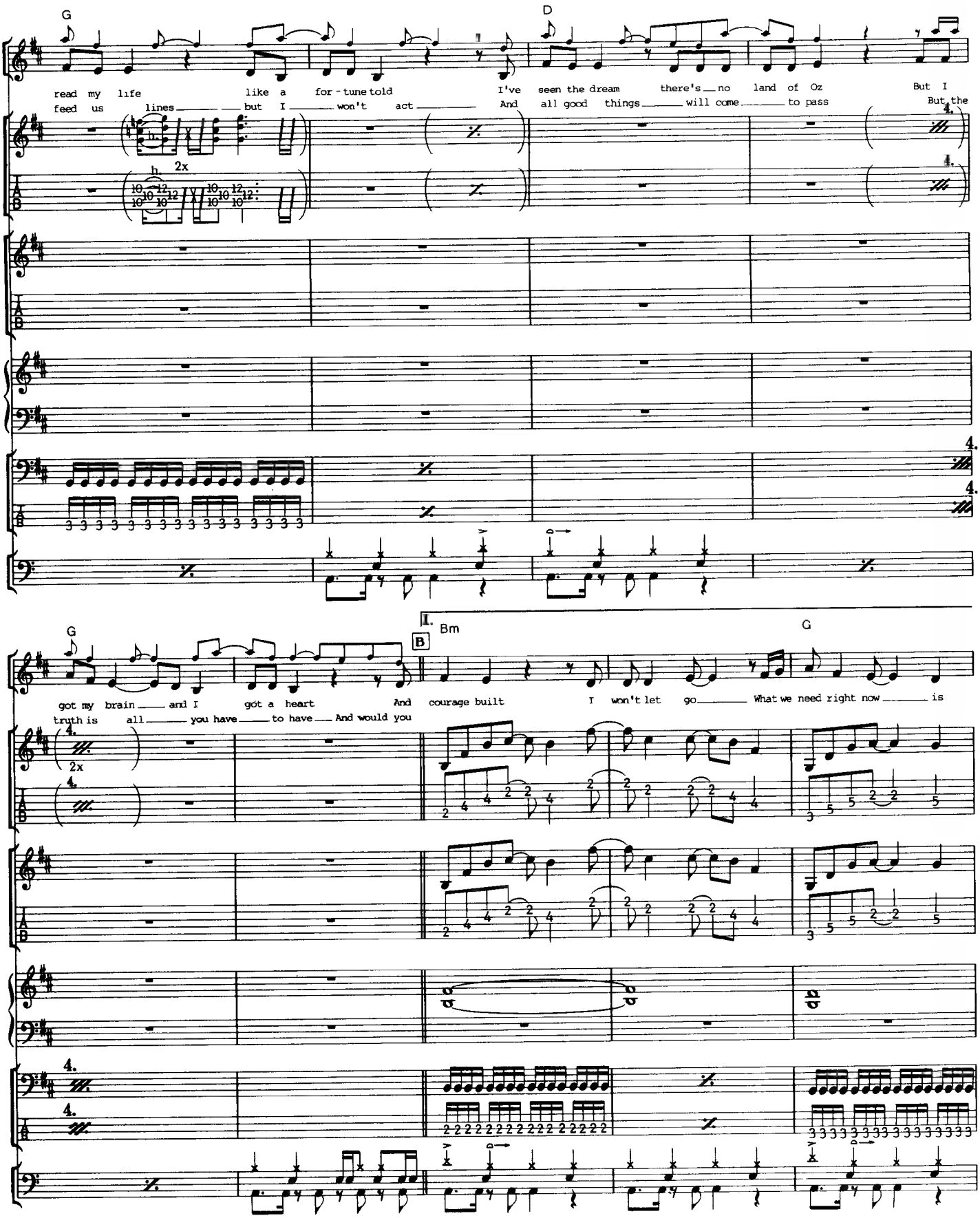
① (Gt.) : 꽤 하드한 오버드라이브 사운드 에서의 메인 백킹 패턴. 너무 일그러지게 하면 생생한 필링이 없어짐으로 사운드 메이킹에는 충분히 유의하기 바란다.

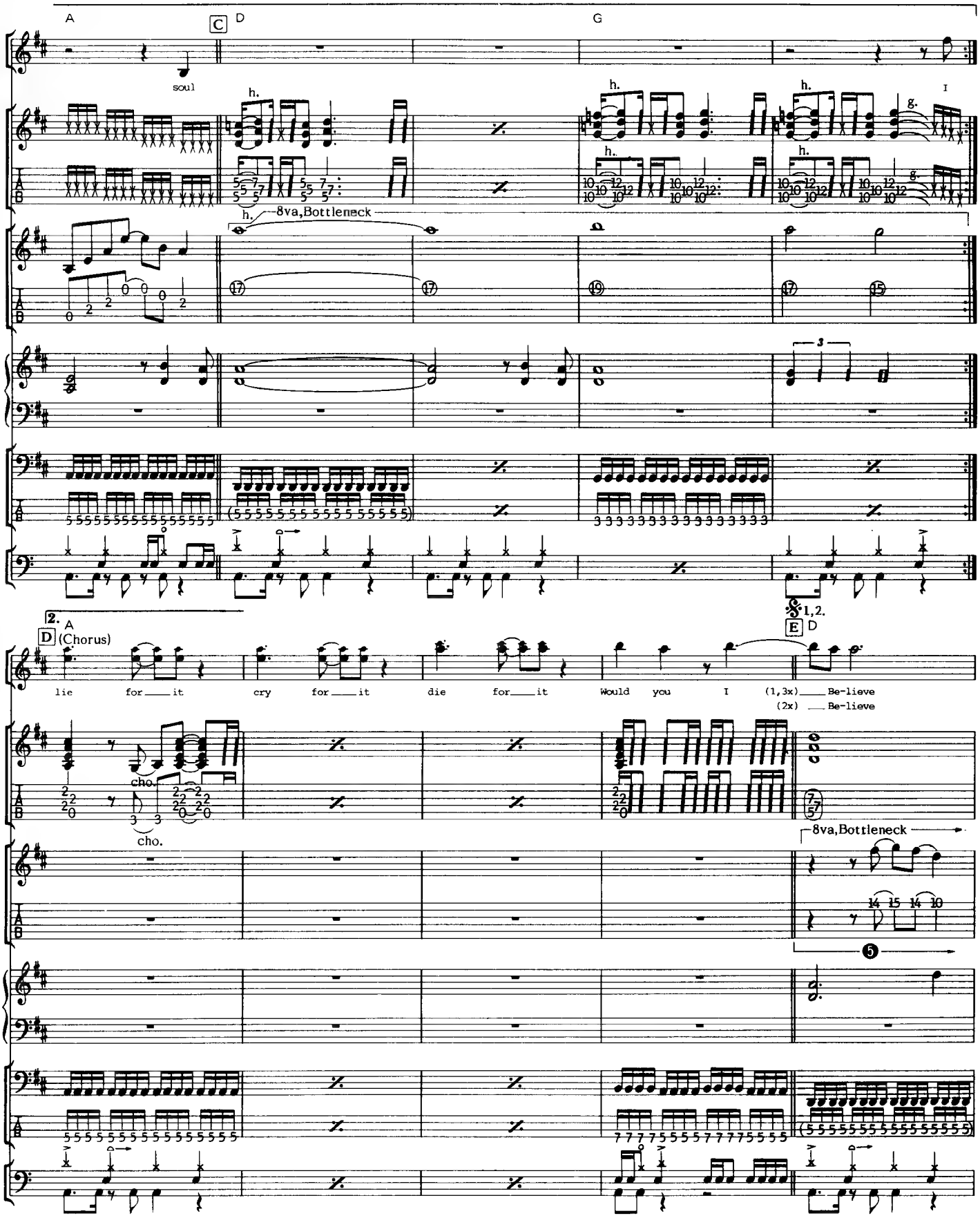
② (Dr.) : 스네어의 16분음표 연타로 서서히 크레센도시켜 가는데 풋 하이해트로 확고히 카운트를 하면서 정확한 리듬으로 두드린다.



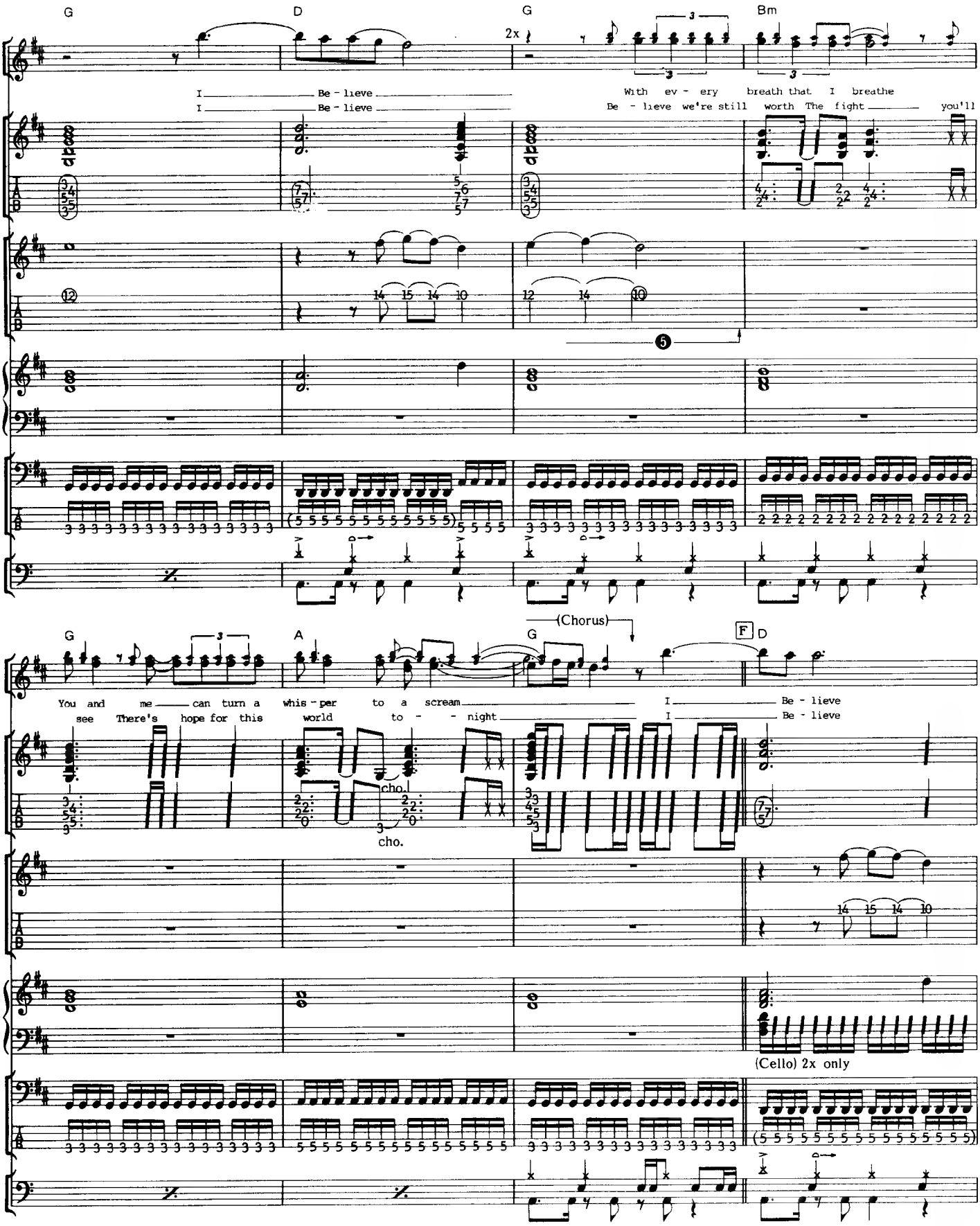
③ (Ba) : 루트를 묵묵히 연주하는 라인이다. 하이해트가 4분음표이므로 비트를 리드하는 것같은 기분으로 한결같이 리듬 키프한다.

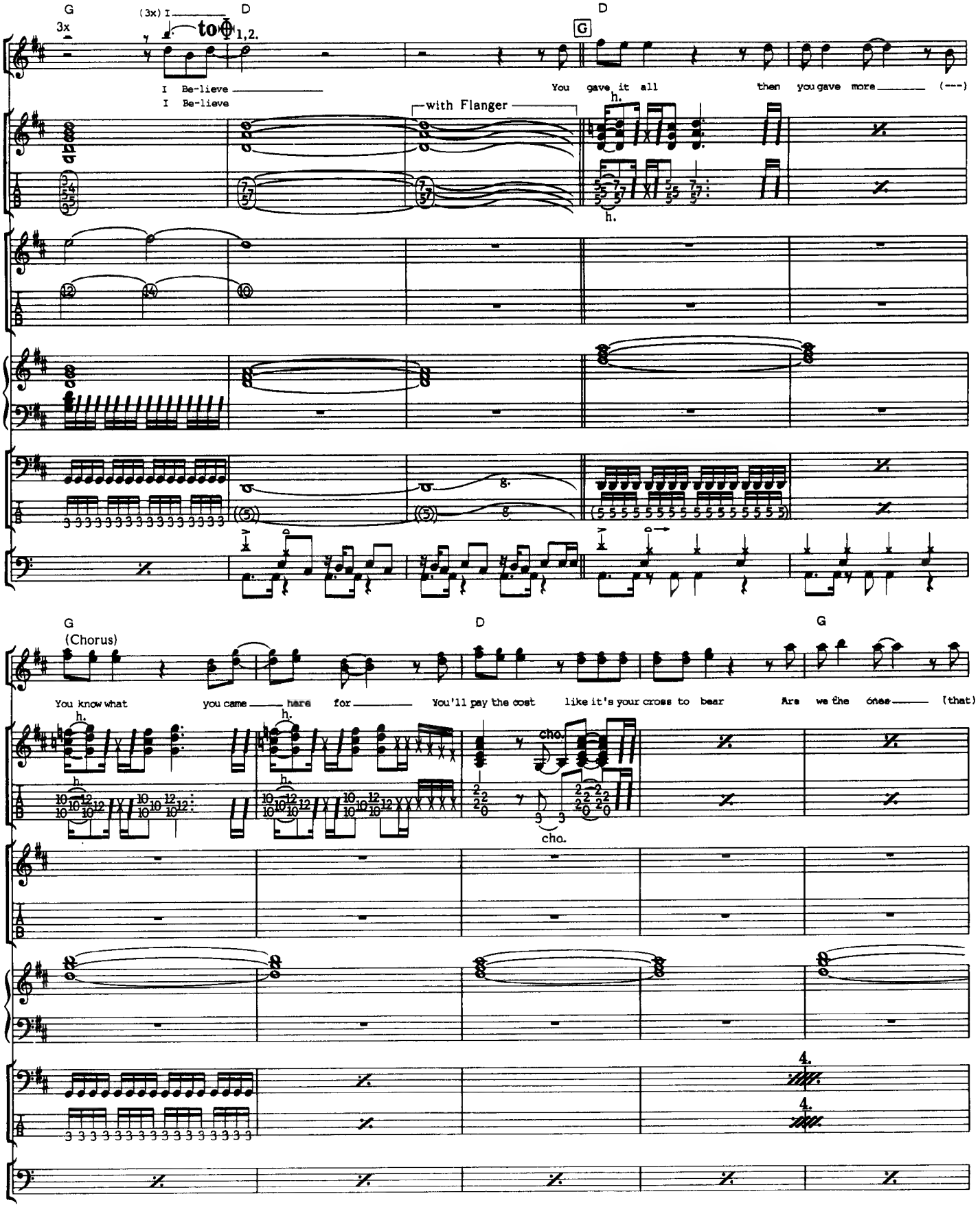
④ (Dr.) : 하이해트의 하프 오픈을 파워풀하게 두드리고 1박째의 베이스 드럼으로 16분음표의 드라이브를 내자.

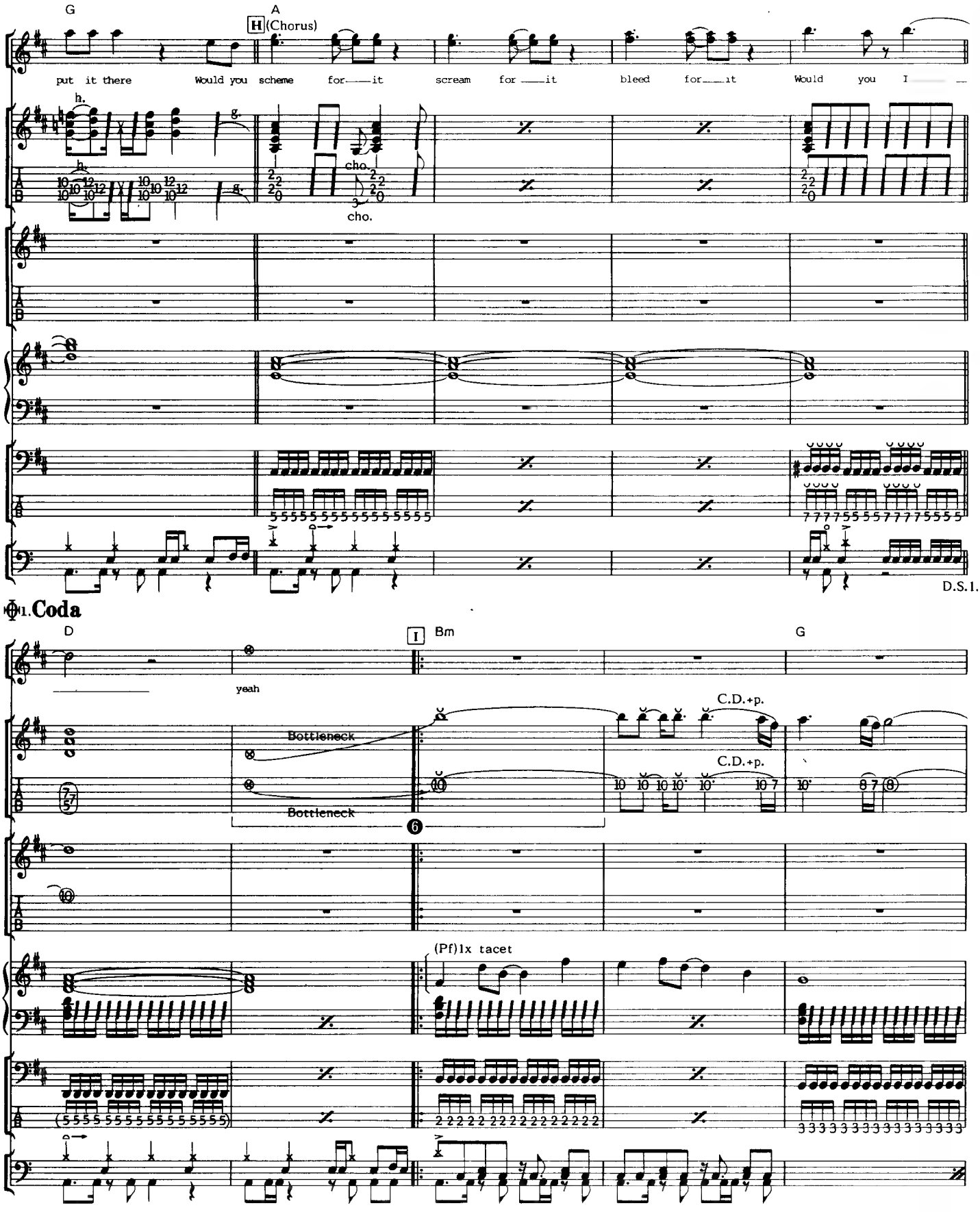

G
D
read my life like a for-tune told I've seen the dream there's no land of Oz But I
feed us lines but I won't act And all good things will come to pass But the
h.
2x
4.
G
I. Bm
B
G
got my brain and I got a heart And courage built I won't let go What we need right now is
truth is all you have to have And would you
2x
4.



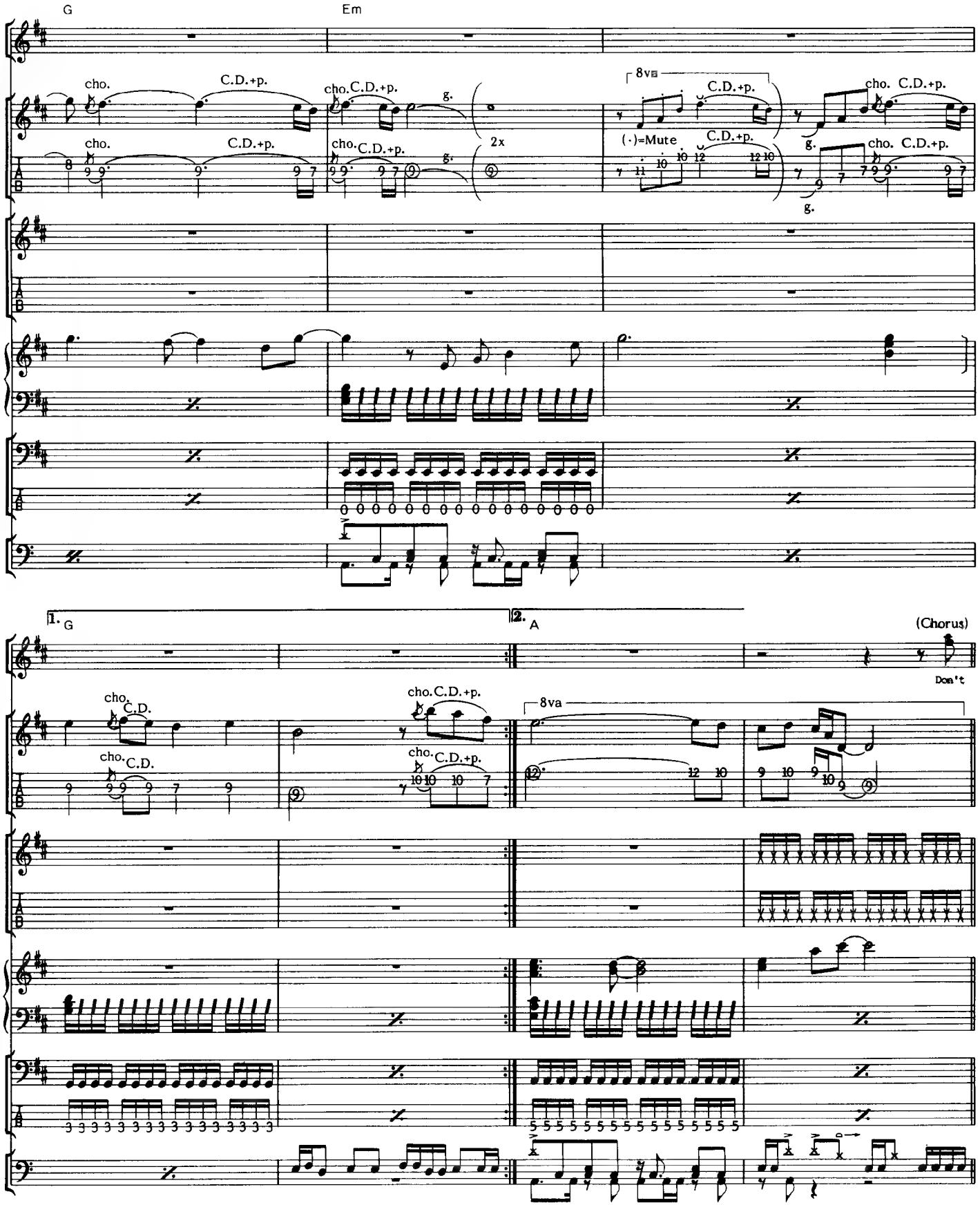
⑤ (Gt.) : 보틀네크에서의 멜로디 연주. 몇번이나 되풀이되므로 정확히 재현하도록 한다. 보틀 네크 주법의 경우 줄의 높이가 지나치게 낮으면 보틀네크와 프렛이 접촉되거나 음이 찢어지는 소리가 나거나 함으로 주의.

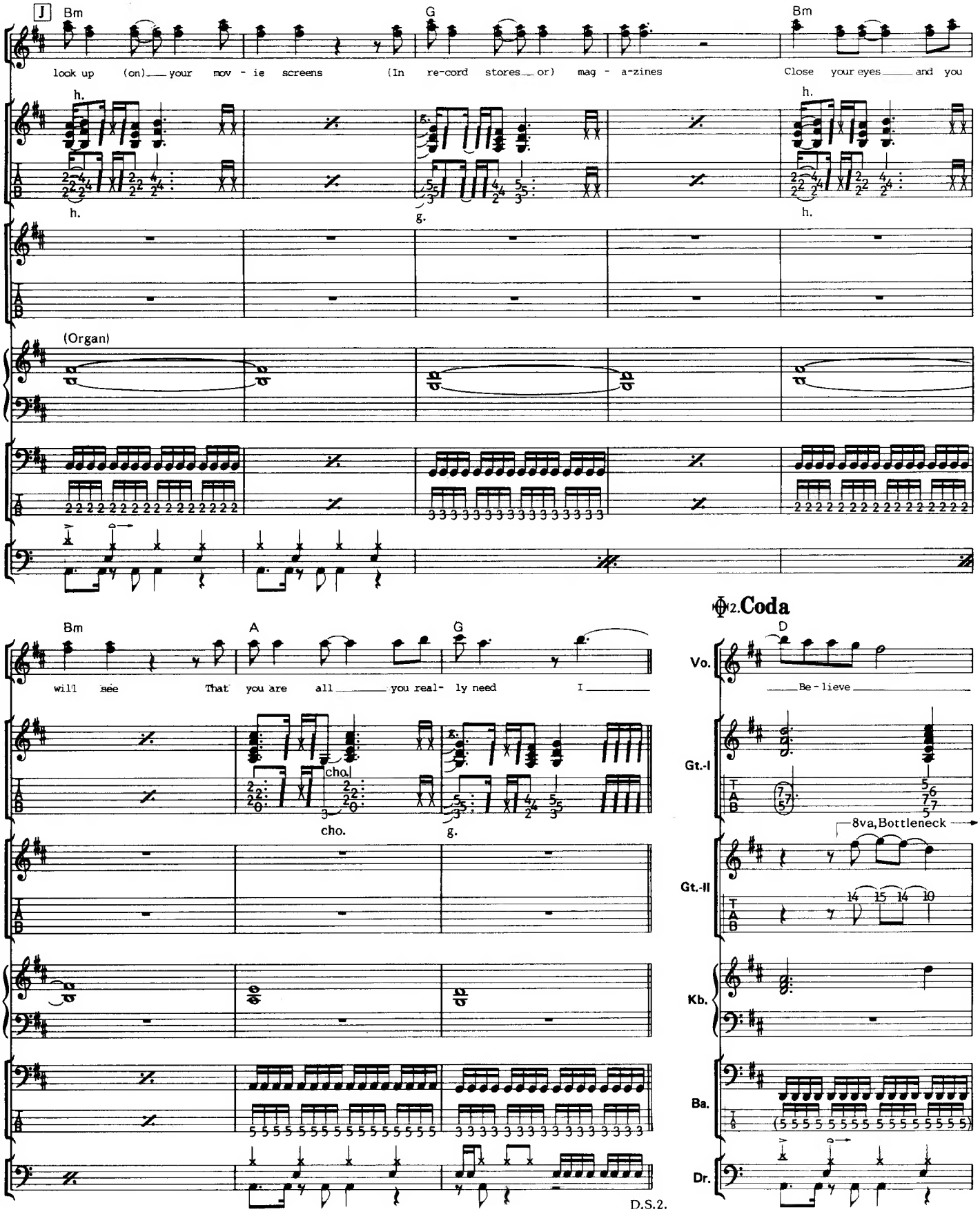

G
D
G
2x
Bm
I Be - lieve
I Be - lieve
With ev - ery breath that I breathe
Be - lieve we're still worth The fight you'll
(Chorus)
G
A
G
F D
You and me can turn a whis - per to a scream I Be - lieve
see There's hope for this world to - - night I Be - lieve
cho.
cho.
(Cello) 2x only

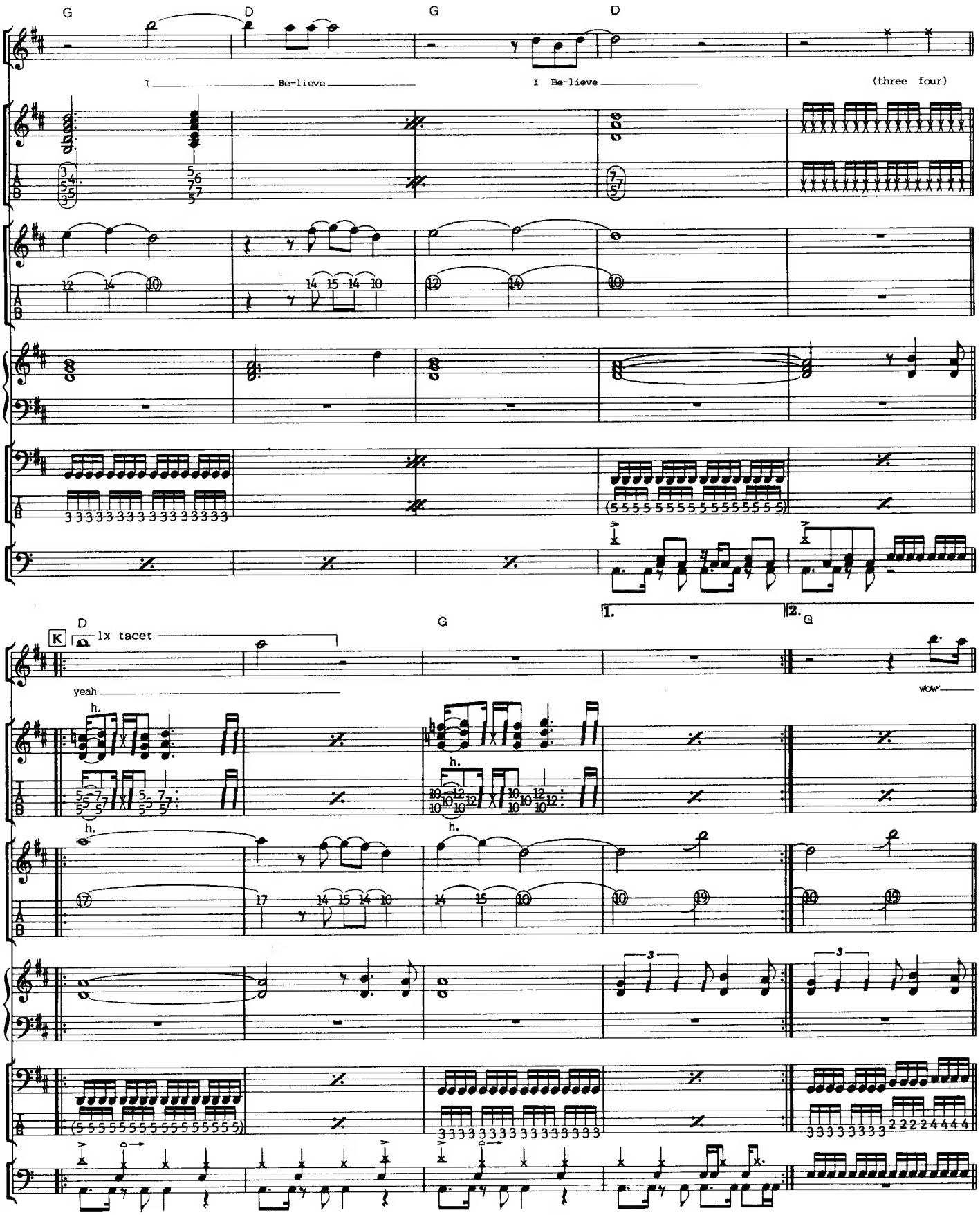

G
3x
(3x) I
to
D
1,2.
D
G
I Be-lieve
I Be-lieve
You gave it all
then you gave more
(---)
with Flanger
h.
g.
G
(Chorus)
D
G
You know what you came hare for
You'll pay the cost like it's your cross to bear
Are we the ones
(that)
cho.
4.

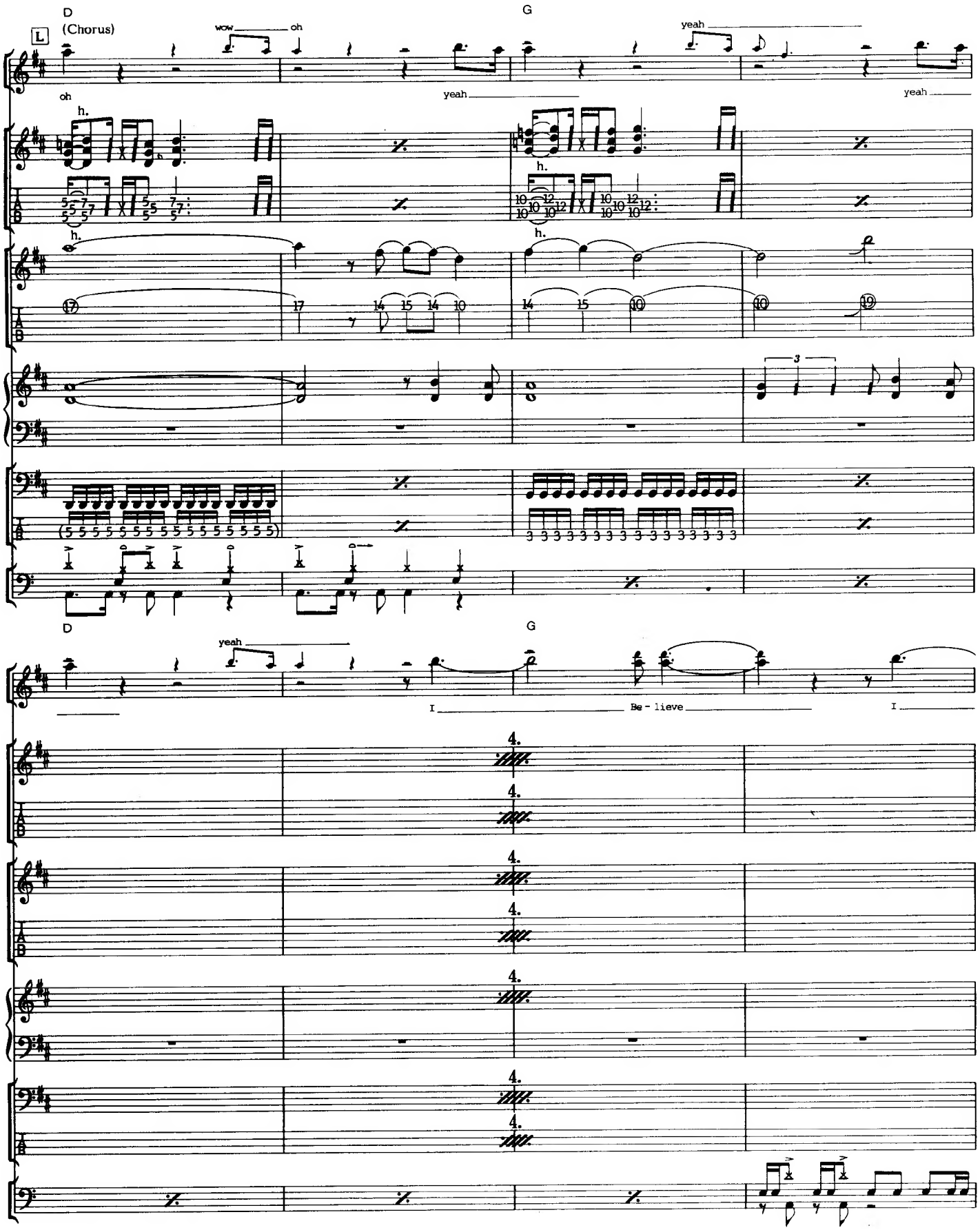


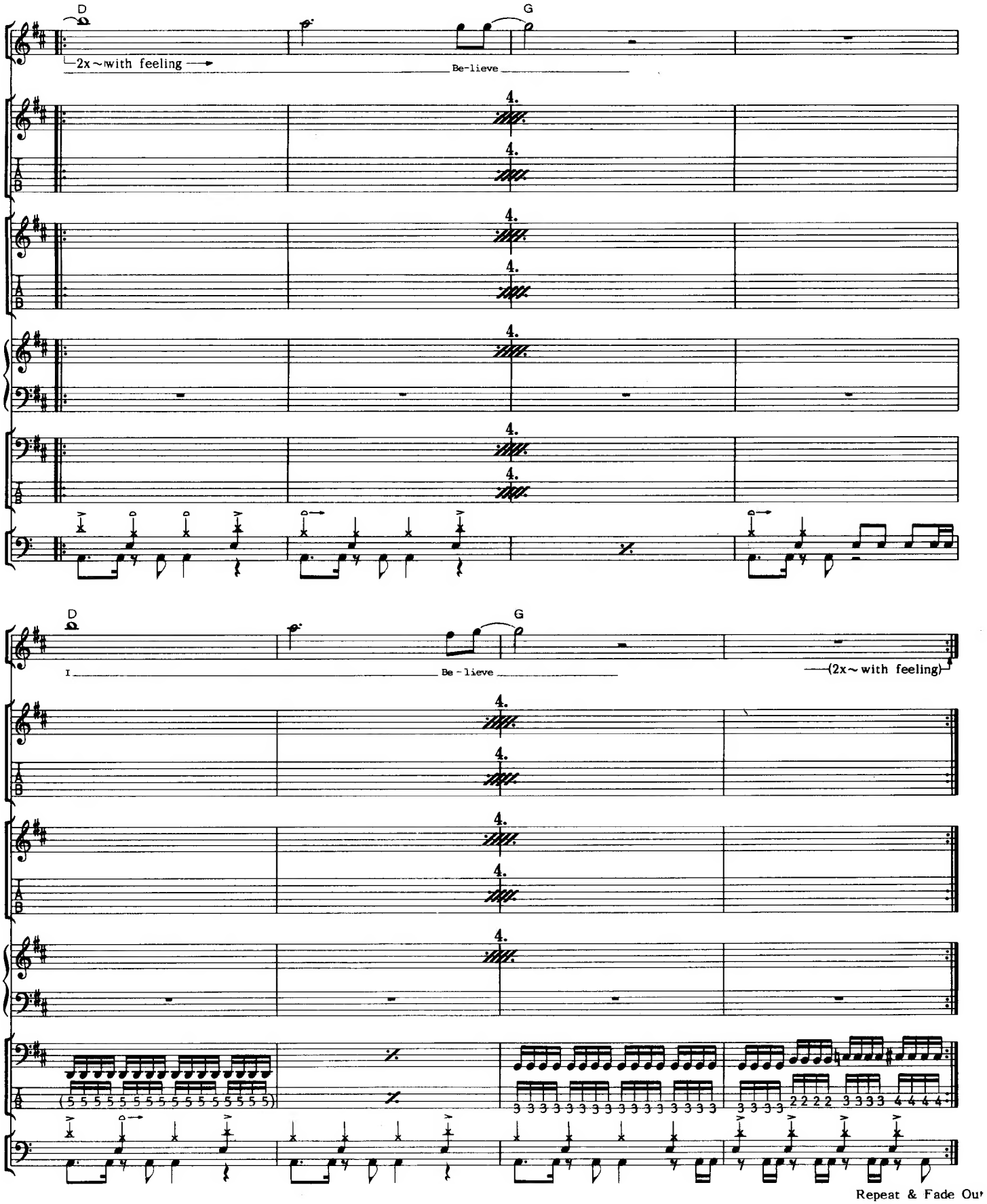
⑥ (Gt.) : 이것도 아마 보틀네크에 의한 것이리라. 보틀네크로 천천히 상행하고 완전히 올라간 곳에서 바를 던져서 내려뜨리고 즉각 초킹으로 이행한다. 오버 더빙일 가능성도 있으나 라이브를 위해서 연습해두자.


G
Em
cho.
C.D.+p.
g.
2x
8va
(·)=Mute
1. G
2. A
(Chorus)
Don't
C.D.


J
Bm
G
Bm
look up (on) your mov - ie screens (In re-cord stores or) mag - a-zines Close your eyes and you
h.
g.
(Organ)
Bm
A
G
will see That you are all you real- ly need I
cho.
g.
D.S.2.
2.Coda
D
Vo.
Be - lieve
Gt.-I
Gt.-II
8va, Bottleneck
Kb.
Ba.
Dr.


G
D
G
D
I Be-lieve
I Be-lieve
(three four)
1.
2. G
D
K
1x tacet
G
yeah
wow


D
(Chorus)
L
wow
oh
G
yeah
oh
yeah
yeah
h.
D
yeah
G
I
Be - lieve
I


D
G
2x ~ with feeling
Be-lieve
4.
D
G
I
Be - lieve
(2x ~ with feeling)
Repeat & Fade Ou